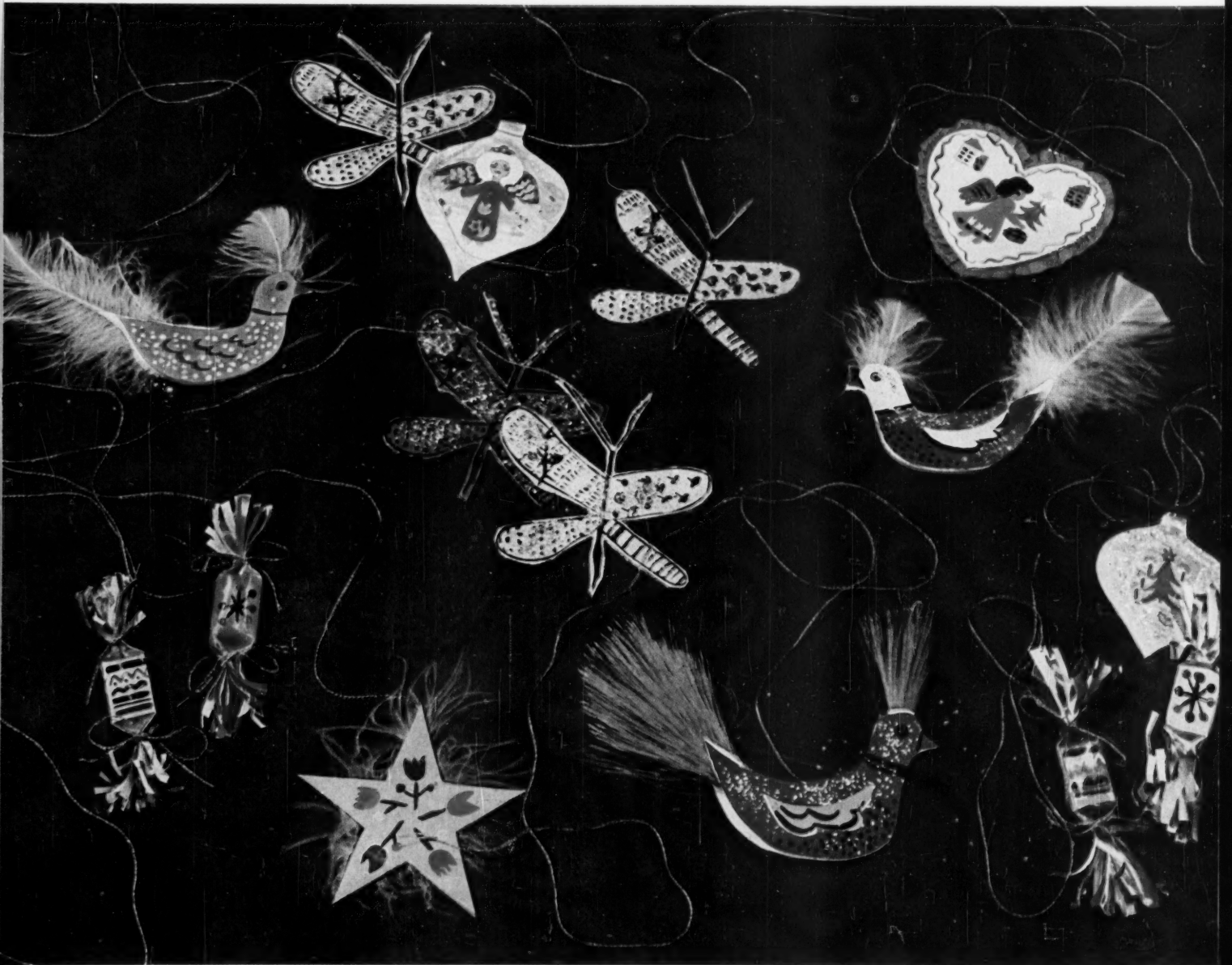


# Design

FOR ART TEACHER, STUDENT AND CRAFTSMAN

November/December 1954



HOLIDAY CREATIONS IN PAINT AND PAPER

from McCall's "Children's Playtime Book"

© AMERICAN CRAYON CO.

the creative art magazine

# Horse and Buggy art?



NOBODY ever passed a law that classroom art projects have to be circa 1890. If *your* art program is creaking a little, it's time to turn your eyes to new horizons. For the price of a pound of pennies you can own an exciting book, brimming with basic information on creative art techniques. Now in its fourth edition, "Design Techniques" has long been a favorite at thousands of schools throughout the world.

## 40 ways to sparkle your art program!

PETER HUNT SHOWS YOU how to turn attic junk into gay and useful furnishings—just one of the many practical projects in DESIGN TECHNICS.



Peter Hunt creation © E. I. du Pont

1. SCRATCHBOARD
2. USE OF THE AIR BRUSH
3. AMATHOGRAPHY
4. PHOTOGRAMS
5. CUT PAPER
6. PAPIER MACHE
7. MEZZOTINT
8. COUN ERCHANGE
9. COQUILLE BOARD
10. COLLAGE
11. THREE DIMENSIONAL ART
12. PENCIL PAINTING
13. CHARCOAL
14. CONTOUR DRAWING
15. WOODCUTS
16. FREE BRUSH PAINTING
17. PHOTOMONTAGE
18. SPATTER
19. SPRAYED DECORATIONS
20. LINOLEUM BLOCKS
21. PETER HUNT STYLE DECORATION
22. GLASS AND CHINA PAINTING
23. TEXTILE PAINTING
24. PASTELS
25. PEN AND INK
26. MOTTLED & CRACKLED PAPER
27. CRAYON PRINTS
28. RHYTHMO-CHROMATIC DESIGN
29. FINGER PAINTING
30. BATIK
31. SILK SCREEN
32. TEMPERA
33. HELIOPRINTS
34. SANDPAPER MONOTYPES
35. STANDARD MONOTYPE
36. DRY POINT
37. AQUATINTS
38. LINOLEUM MONOPRINTS
39. LITHOGRAPHY
40. WATER COLOR

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THE "TEACHER-PROVED" HANDBOOK OF ART PROCEDURES

## "DESIGN TECHNICS"

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## HOLIDAY CARDS WITH A FLAIR

CREATIVE artists prefer to design their own holiday greeting cards, whether they are top-salaried professionals or wide-eyed youngsters. If the spirit of Christmas has become lost in a commercial field day, the artist at least is able to give something of himself in this manner.

Here are a few suggestions you may wish to incorporate into classroom or purely personal projects. Limited funds are no handicap, for the quality of a greeting card is determined by the donor's thoughtfulness, not the size of his bank deposit.

Your equipment consists of a package of colored papers, a scissors, magazines and some rubber or paper cement. For added variety you may add bits of tinsel, a sprig of holly or mistletoe or any similar three-dimensional prop. First step: sketch a design free hand. Keep the outlines simple, the edges thick enough to cut without difficulty. When you have a master sketch, trace it onto the construction paper with ordinary carbon sheet. Be careful of smudging. Don't worry about the carbon showing; when you cut out the forms, trim it slightly inside the tracing so that the carbon outline is eliminated.

Next, bearing in mind that you must mail the finished card in an available size of envelope, cut out a foundation for the card, slightly shorter than the envelope dimensions. This should be of heavier stock than the colored paper cut-outs. It is best located at a small job printer shop. Get regular invitation stock, or seconds. The cost is not high. You can then tint or dye it to suit your needs with a package of Tintex, can rub it with pastel chalk, using your palm for smoother coverage, or can spatter a background with ink on a toothbrush. So much for the background.

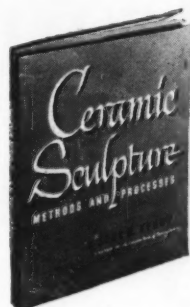
Then, paste down your designs with paper cement, (rub this on both the surface of the card backing and the cut-out, then press them together for a permanent bond). Finally, add your personal message with colored ink, using a small brush, or use your imagination to secure proper lettering. (One suggestion might be to simply cut out letters from various magazine advertisements, jumbling them a bit to create a casual air of gaiety.)

Colored inks are recommended on smooth or glossy papers. They are absorbed, but do not run. Inks cannot be used on rough or porous papers. For this sort, use tempera paint, crayon or pastel. (Always fix the pastel to prevent smudging.)

Pasteups of construction paper are often complete without the necessity for additional coloring. In some cases you may decide to glue on a thin button or sequin for eyes, heads or similar details. Cutting out portions of newspaper illustrations and then adding your own innovations is another eye-appealing method. The illustrations shown at the lead of the article were done in this manner. Woolen yarn may be pasted down for hair, braids or clothing symbols. The possibilities are endless, limited only by the maker's imagination. ▲

new release:

## "CERAMIC SCULPTURE"



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John B. Kenny

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CERAMIC SCULPTURE takes the amateur artist by the hand and conducts him on a factual tour of working methods in:

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A unique and richly enjoyable book, written by one of America's most famous and best-loved women. In these pages, she tells—in a style which is as simple, colorful and appealing as her gay paintings—the story of her life. And what a story it is!

Here is the wise and wonderful tale of a woman who, at the age of eighty, her hands so crippled by rheumatism that she could no longer do "fancy work," took up painting for pleasure. Today, at 93, her childlike art has captivated the hearts of millions of people everywhere.

▲ Illustrated with sixteen pages of Grandma Moses' favorite paintings, all in full color. A nostalgic and thoroughly captivating volume that will make a holiday gift which will be long appreciated.

(order thru Design's Book Service)

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McCall's

# Children's Playtime Book

**I**t will be a significant event to parents and teachers when they become aware that a joyous new book has been written with a serious purpose for children, one that will not only help the young people in making and doing things creatively and beautifully, but will open their eyes to the reality of these activities as play. The book referred to is McCALL'S CHILDREN'S PLAYTIME BOOK which proves to be all that the name implies. Far from being of the stereotyped outline and imitative sort, the problems are fresh and entertaining. They deal with the new uses of basic materials carried out in experimental designs, an approach in keeping with the aims of the school for today's children. Teachers, for whom I speak, will find the CHILDREN'S PLAYTIME BOOK a guide and supplement for the art and handwork activities of their classes, providing inspiration for the children and joy in the doing.

*Ada Bel Beckwith*

SUPERVISOR OF ART, LAKEWOOD, OHIO PUBLIC SCHOOLS

reprinted from McCall's "Children's Playtime Book"

**I** think that this yearly publication of McCALL'S CHILDREN'S PLAYTIME BOOK is a delightful addition to any home. It has ideas that will be useful and entertaining to children and their parents, and I think everyone who has once had an opportunity to enjoy it will look forward to the time of its publication.

*Eleanor Roosevelt*

**Copies May Be Purchased At \$1.00 By Ordering From: McCall Corporation, McCall Street, Dayton, 1, Ohio**

# Educator's pipeline

A COLUMN OF ODDS AND ENDS, OF INTEREST TO YOU

**SPECIAL OFFER:** The nationally popular magazine, "House Beautiful", announces a professional discount rate to our readers who wish to subscribe at this time. Heading a new service created for the use of educators in art, home planning and decorating, is Dr. Edwin Ziegfeld, a member of Design's own Advisory Board, known throughout the teaching world for his work at Columbia University and with UNESCO. The regular subscription rate of \$5.00 has been lowered for Design readers to only \$3.00 for a year's subscription to "House Beautiful." Full particulars are given elsewhere in this issue.

**FREE BOOKLET:** Three articles by professionals are fully illustrated in a new, 32-page booklet offered free on request by the Delta Brush Corp. Titled: "Illustration, Retouching and Lettering," the book describes technique and uses with red sable watercolor brushes. For your copy, send to: Delta Brush Corp., 119 Bleeker St., New York 12, N.Y.

**ENAMELING KILN AND KIT FOR \$14.95!** Handy and complete for small, decorative enameling-on-copper projects is this brand new Gem-Craft kit. The kiln top is of transparent pyrex, allowing full view of work during firing. Take it anywhere you go—it's that small. An economical Introductory Kit of similar nature is also available from Vanity Fair. Known as "Trinkit", the set costs only \$6.95. Full details on page 48 and 49.

**FLUORESCENT WATER COLORS:** Like to design posters and paintings that glow brilliantly? A new kit of Day-Glo fluorescent colors is now available from your local dealer, or Switzer Brothers, Inc., Dept. D, 4732 St. Clair Ave., Cleveland, Ohio. The introductory set contains six one-ounce bottles for \$3.00, and a larger set of two-ounce bottles is \$5.00. For classroom use, the blazing colors come in full pints at \$3.75 per color. Write to Switzer Brothers for catalog.

**LATEST EXTENSION OF TIME FOR KOREAN G.I. BILL:** Seems that every time you turn around, Congress has amended the time limit for signing up to take college or other educational training under the Korean G.I. Bill of Rights. The latest law now extends the deadline to three years after date of discharge, and disabled veterans have an extra four years to complete their training.

**NEW "SOLUTION" TO TEACHER SHORTAGE:** A recent press release from the U.S. Department of Labor announcing a "unique approach" to relieving the teacher shortage has not found enthusiastic response among some educators. The proposed plan would recruit mature women college graduates who have had no previous professional preparation and experience. The proposed program, according to the announcement, "would insure a supply of well-qualified, trained teachers from the ranks of homemakers whose children are in school. Their previously earned degrees can now be taken out, dusted off, and put to work."

One reason for this lack of enthusiasm among educators is the fact that this program is already in effect in many parts of the country. Annually many superintendents carefully explore this source of potential candidates. Some educators fear that a national campaign might arouse false hopes among job-seekers and result in pressures to employ unsuitable persons.

**\$3,000.00 CASH FOR WATER COLORS:** The American Watercolor Society invites readers to submit entries for its 88th Annual Exhibition, to be held in New York at the galleries of the National Academy of Design. Open to all artists. Mediums: water color and pastel. All pictures will be juried. \$5.00 entry fee for two labels. Work due by March 24, 1955. Prizes include citations, medals and above-mentioned \$3,000.00 in cash. Contact: Cyril A. Lewis, American Watercolor Society, 175 Fifth Ave., N.Y. 10.

**FAMED COMMERCIAL ARTIST JOINS NYU STAFF:** George Samerjan has been appointed to head the Graphic Design Workshop of New York University's Division of General Education. He replaces Nanti Schawinsky, now in California. Mr. Samerjan is former Art Director for the west coast unit of CBS and also held that position with Esquire and Coronet Magazines.

please turn to page 78

## GRUMBACHER

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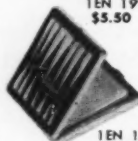
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You can create many small items for sale or holiday gift-giving, including brooches, earrings, cuff links, ash trays. The kit, contains seventy-five-items, comprised of tools, raw materials, blanks and firing apparatus. With the entry of this lightweight enamelist's delight to the field, it is no longer necessary to leave your hobby behind when you travel. Teachers and hobbyists can take it to class with them and extra supplies are moderately priced. Wherever you go, the enameling kit can go too.

Also available are jeweler's compacts and tooled copper plaques which are ready for decorating. After firing, they may be snapped into position.

For full details write to: Gem-Craft, Dept. 30, 1812 E. 13th St., Cleveland 14, Ohio. ▲

Continued on next page

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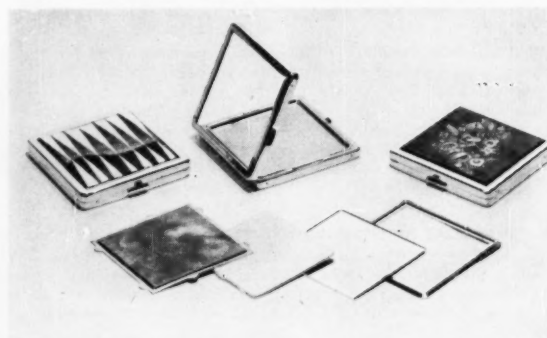
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VOLUME 56/NO. 2

NOVEMBER-DECEMBER/1954

g. alan turner, editor

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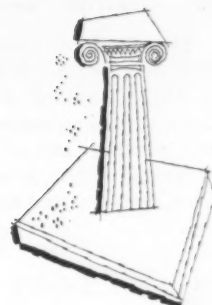


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# At the crossroads

by CHARLES ROSSNER



This editorial is from the 1954-55 "Graphis Annual" (Hastings House, \$12.50 retail). No other words we have read recently do a finer job of appraising the history and present direction being taken by art for commercial purposes.

—the editor

TODAY advertising art stands at the cross-roads. We seem to have come to the end of one cycle and to be entering another. In the first two decades of this century, the artist served the advertiser through his pictorial ability. By the mid-thirties advertising had become a science which superimposed theories on visual manifestations. Today, nine years after the Second World War, science and art serve advertising side by side: science in the planning and organising offices and art in the visual aspect. In a world wary of theories, under the shadow of the possible destruction of civilization, brought about by the greatest achievement of science to date, advertising can hardly call on reason, for reason has resulted in the present tragic impasse. To attain its aim today, therefore, advertising has to appeal to the emotions. After years of utility and war-time austerity, advertising art has to abandon detachment and regain spontaneity and a more personal approach. It should not only please the eye and the mind, but stir the feelings.

The cycles have now almost run their full course. In the first two and a half decades of this century, art in advertising appealed mainly to the eye; in the second two and a half decades it tried to appeal to the mind, and today in our decade advertising art has to appeal equally to the eye, the mind and susceptibility.

please turn to page 79

**CREDITS** Design reproduces the full color plates on this issue's front cover and on pages 64 through 67 with the kind permission of McCall Corporation, publishers of The Children's Playtime Book. We are also indebted to DuPont Magazine for use of the color plates on page 70. ▲

the creative art magazine

## #2. Craftint "Do-It-Yourself"

The Craftint "Do-It-Yourself" copper enameling kit offers over twenty dollars worth of tools, kiln and supplies for \$14.95. Among its contents are enough findings and blanks to make dozens of pins, brooches, medallions, cufflinks, earrings and an ash tray. Other unique features are an enamel sifter, asbestos hot pad, bottle of liquid gold lustre, tweezers and trivet. *Craftint Mfg. Co., Cleveland 10, Ohio.*

## #3. The Trinkit

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TRINKIT KIT has a 4 1/4" kiln, sells complete for \$6.95.

## NEW CARVING TOOL SET

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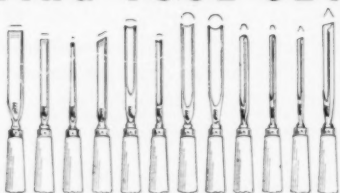
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# *House Beautiful*

*announces...*

## *A New Regular Feature*

*designed to aid teachers*

*of art, home planning, home decorating*

*and home furnishing*

This new service has been developed under the direction of Dr. Edwin Ziegfeld, Head, Department of Fine and Industrial Arts, Teachers College, Columbia University and recently President, National Art Education Association. It offers practical and professional guidance for classroom and home-study use of each monthly issue of HOUSE BEAUTIFUL.

This October, for instance, the new service tells how to make lesson assignments based on an issue devoted entirely to a 22-room Exhibition, called "The Arts of Daily Living," which was specially designed, built and furnished by HOUSE BEAUTIFUL to show how art, architecture and fur-

nishings can be integrated into a beautiful environment.

The Exhibition is handsomely housed in the 22,500 square-foot Fine Arts Museum of the Los Angeles County Fair. Be sure to see a copy of the October issue, which completely covers this truly significant Exhibition.

Teachers and administrators of art education and home-study subjects are offered a special professional rate of \$3 for a year's subscription (regular rate, \$5). Simply fill out this order form and send it now to Mr. S. H. McConnell, HOUSE BEAUTIFUL Subscription Department DPC, 250 West 55 Street, New York 19, New York.

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Monumental achievements have marked each era of mankind. One such achievement within reach of future generations is the conquest of tuberculosis.

This year is the 50th anniversary of the organized fight against TB in our country. In these years the TB death rate has been cut 90%; yet TB strikes every five minutes.

It is within man's power to eradicate tuberculosis—your purchase of Christmas Seals will help to make this possible.

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Evelyn Gibbs  
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Imported title by a leading British educator. Defines the methods used in that country's art instruction of young children. Includes chapters on such subjects as imaginative drawing, applique, fabric printing, linoleum cutting, etc. Special section on problems faced by the teacher. (See article, page 58, this issue.) Well illustrated and a wonderful bargain. Seventy-two pages, sixty-seven plates.

★ Subscriber price: \$2.00.

### FRANCE WILL LIVE AGAIN:

Hastings House

Samuel Chamberlain  
Retail price: \$3.00

If you're looking for a book filled with sketches, photographs and paintings of Old World France, here is your book. Inspiring subject matter seems to pour out of every page, and you'll find yourself itching to seize a brush or etching needle, impatient to recreate the beautiful interpretations shown in this fine book. 173 pages of text and illustrations.

★ Subscriber price: \$3.95.

### PLASTICS FOR FUN:

Bruce Publishers

Alexander F. Bick  
Retail price: \$3.25

Exploring the possibilities of working with plastics to create useful and decorative craft items. Full explanation of working methods, profusely illustrated with photos and drawings, including many patterns. Has fifty-four projects to be executed in acrylic and polyester casting plastic. (The former produces tough, crystal-clear work and the moldable latter flows like syrup at normal room temperature until a catalyst is added.) 96 pages.

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### ART TODAY (Secondary Edition)

Catholic Univ. of American Press

Sister Augusta Zimmer  
Retail price: \$2.75

Another in the excellent series of workshop texts with useful articles by prominent art educators. While nominally prepared for parochial school needs, the material is so universal in scope as to prove a rich source of inspiration and procedure to every teacher. Filled with projects on the high school level. 198 pages.

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### DESIGN MOTIFS OF ANCIENT MEXICO:

Dover Publications

J. E. Compiler  
Retail price: \$3.95

766 excellent examples of ancient Mexican artistry for the use of the designer, china painter, decorator. A special printing from the plates of the original book which sold for \$17.50. Many of the illustrations have been prepared for tracing onto stencils and wood blocks. The three sections involve geometric motifs, natural and artificial forms. The historian too will enjoy having this book which is a source of reference for authentic, historic Mexican design.

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please turn to page 54

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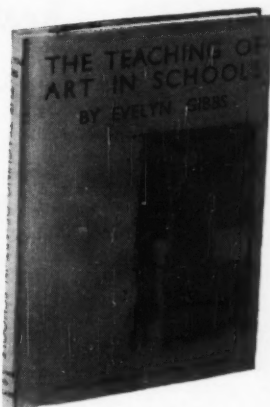
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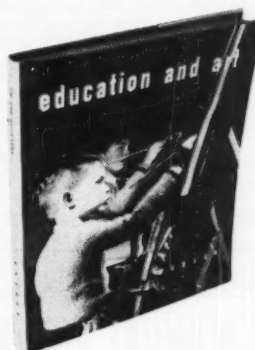


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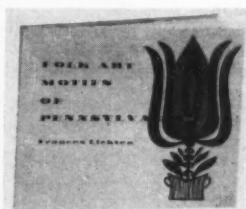
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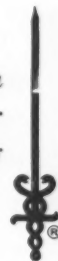
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With space at a premium in most Italian schools, children work on tables, floor and walls.

from "Art and Education," a UNESCO publication edited by Dr. Edwin Ziegfeld (\$5.50)  
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## Artist and method

by GALLIANO MAZZON

photographs courtesy the author

Progressive methods are not exclusive to America. Here's how an art instructor in Italy approaches the same problems

I AM a teacher in a State secondary school, not, therefore, a school of art, but a school for instruction in the humanities. Art is taught for two hours each week; like other subjects, it is not directed towards professional or technical ends, but is simply intended to form part of the pupils' general training.

In the matter of free drawing, the syllabus prescribes no fixed method; discretion is left to the teacher and, if he is an artist, he has many possibilities open to him. Only for the teaching of geometry does the curriculum prescribe certain fixed rules.

My pupils come to me straight from the primary schools, at about the age of 11, and stay with me for three years until they are 14 or 15, after which they go on to various types of schools to become primary school teachers, accountants, high-grade teachers, doctors, lawyers, engineers, chemists, and so forth.

In our primary schools, free drawing, although it has an important place in the curricula, is still with few exceptions taught by old-fashioned methods involving copying from illustrations or out-moded models. The pupil, therefore, who comes to me in the lowest secondary school class has no real knowledge of the elements of art, or even of the range of colours; moreover, since he is used only to copying, he knows nothing about the free composition of forms or pictures suggested from life. Over and above this, he is frightened by the novelty of the school he is entering for the first time. I therefore take steps to rid him of all fear of me as a teacher, or inspired in him by his surroundings, by approaching him in a friendly and open way, as if I were an old friend he had met in some other place; and I remind him



that I, too, was once a child. In this way I re-establish his contact with his own child reality, which I bring to life by appealing to the special realism of his world of fantasy. I give him lively confidence in himself, applying to his innocent, exuberant world my own experience as an artist.

From the beginning I do not allow him to engage in the classical copying of objects, whether natural objects, plaster casts, or vases; these are merely fixed items objectively displayed in a way that, for his inner self, can never be "real": they are the accompaniments of a mechanical type of teaching, giving no scope for creative originality.

Not only do I refrain from making him copy objects; I do not even prescribe a subject for him. Calculated reasoning does not enter into his mental process, as it does into that of the academy student; I therefore lead him to what his natural instincts suggest to him, so as to draw out what lies hidden in his own unspoiled personality.

I suggest that he observe the school, his home, a street, the market, gardens, the local fair, or his own friends, in a word, every form of life; and that he draw upon them for the material to be expressed in his drawing, and to be expressed with the full freedom of his imagination. So he will produce men with green faces, gardens with flowers bigger than children, tables laden with food and other objects seen from every angle, blue and violet suns that shine down upon fantastic streets, seaways, and open-air markets, all boldly conceived and clearly revealing general harmony of conception.

Apart however from his imaginative way of seeing reality, the child is a keen observer and very often, a keen humorist as well, who knows how to seize upon what is characteristic in things and persons.

Some pupils, who are more developed or have greater powers of reflection, direct their attention not only to the outer world surrounding them, but also to the inner world of the spirit, as, for example, the theme: "Myself when angry". These pupils produce such work through a slow but continuous delving into what lies within them—a process in which I am guided by psychology and seek to set their analytical, constructive, creative and imaginative capacities on the right lines; for I am convinced that every boy or girl, without exception, has something to say and express. It is simply a question of knowing how to call it forth.

Moreover, I can tell whether the subject chosen by the pupil for his drawing is born of his imagination, or whether it has been produced with laboured difficulty, like other school tasks, for on the one hand his inner inspiration develops and he proceeds surely and confidently to draw what he has envisaged, whereas on the other, he works without inspiration and produces nothing of substance or significance. In this event I suggest that he should stop work and choose some other more congenial subject.

In addition to absolute freedom in the choice of subject, and interpretation with full play of the imagination, a feature of my teaching is emphasis on the power of colour. I encourage my pupils to revel in a "full orchestra" of colours, for a pupil who has a gift for the "orchestration of colour" has within him the power to express, in a work of art, what he knows to be beautiful.

At an exhibition of my pupils' paintings, someone wrote in the visitors' book the following words: "Theirs is neither imposed truth, nor banal realism, nor ridiculous make-believe", which succinctly sums up the efforts of the method.

Obviously, the art I teach is not the drawing sanctioned by the old rules of the schools and academies. A drawing conceived as the closest possible copy of a material object is an exercise in virtuosity, a series of lines, akin to handwriting, the product of "external vision." But a work of art, to be worthy of the name, must proceed from "inner vision". Adopting this principle, I eliminate all dry-as-dust technique, even from the teaching of geometry. The result is that from the broken curve and mixed lines and the various geometrical figures there emerge highly original abstract forms, fantastic animals and strange decorative schemes, with which the pupils are sometimes so fascinated that they will reproduce them in iron wire.

In painting, my pupils are free to use any technique they care to select; I use my experience as an artist merely to help them in the use of colours. When thus left to themselves, the pupils sometimes discover new techniques, as in the case of a little girl who obtained a most beautiful background by mixing green distemper with gold powder.

The work is achieved with the minimum of equipment. Before the war, the school had a fine artroom, to which each class came in turn; this no longer exists, and I have to give my lessons in the classroom, where the light is not always good, space is limited, and the benches are small. Some pupils may have to put their drawing-paper on the floor, others to prop it up on boards; often I have to let them use my own desk. Notwithstanding all this, they are happy at their work.



TAR DRAWINGS made on bombed buildings by children in Milan

I attach importance to the size of the paper, because with large sheets the mind escapes from the limiting effects of small sheets, which prevent expression of feeling with the breadth and depth desirable. Experience has taught me, however, that too large a surface may result in a dispersal of physical and mental energy, and the work will suffer accordingly; the pupil feels that he no longer has complete control of his tools, that he cannot cope with them.

The pupils often leave their benches in order to work, because small benches hinder free movement of body and mind, and force them into uncomfortable positions which, incidentally, may impair their health as children or later in life.

please turn to page 78

# PROBLEMS OF AN ART TEACHER

by  
EVELYN GIBBS

*from a chapter in "The Teaching of Art  
In Schools" (John de Graff, Inc. \$2.75)*

IT is difficult to foresee the particular problems which face the teacher in Elementary and Secondary Schools, or to give specific help. The children's environment and background vary, and the potential artistic development of each child differs. Sympathy and encouragement are as important, in art, as in any teaching; so also is the careful planning which lies behind the teacher's development of the work. The teacher must know as clearly as in any subject the aim of each piece of work the child is encouraged to undertake, and its place in the general development of the child's creative ability.

Methods of approach cannot be dictated, a syllabus and a scheme of work suitable for a particular group or child cannot be suggested, except by the individual teacher faced with a child whose needs are personal, and vary week by week. Conditions in the schools vary also, but in themselves they are not so important as the imaginative approach of the teacher, who must overcome lack of facilities in his own way. Some of the most interesting and vital work is being created in schools with no apparent inspiration—in dreary towns, by children who have little stimulus in their home or school environment. The teacher with a clear understanding of the aims of the work, and in sympathy with the children's needs, is more important than well-equipped studios in beautiful surroundings.

A great deal has been said about freedom in education, and in art teaching especially. Many teachers have courageously scrapped the representational and factual methods of teaching, and tried a more experimental approach. Some teachers frankly admit that they leave the children so free to do what they like that they give no direction

or criticism, and merely encourage the children to "express themselves." Unfortunately, too often this means that children are left to flounder. Still, such an approach is clearly less harmful than the rigid, dictated methods which were used in the past, and are still being used in some schools. The children are obviously enjoying themselves, and emotionally—up to a point—this complete freedom is of value. In the early stages, with infants and children in the primary school, the complete freedom "to paint what you like" sometimes provides a great outlet for the child; but unless there is some direction and a constructive approach from the teacher, the average child will cease to develop after a certain stage, and will become discouraged. Children who have had their confidence taken away by repressive methods will not respond readily, and "paint what you like" will often be interpreted in a second-hand way, or the child will repeat a well-known formula and no new experience will be expressed. Some direction and guidance must be given by the teacher if the child's natural response has gone. Inspiration is also necessary to help children to give out the maximum effort. The teacher's help must be given in such a way that the child has a sense of complete freedom and release. It must be based on a grasp of the natural development of the child's form of expression and attitude towards art. Above all the teacher must be able to recognize and develop the genuine artistic and personal qualities in the child's work.

## TEACHER'S FIRST PROBLEM

The teacher's first problem is to search for a medium and an approach which will release the child's emotional feeling, and help to give it form. The first response a young child makes to a new material is to play with it, to scribble with chalks or brushes, to play with sand, or prod and roll a lump of clay. A grasp of this obvious response is valuable to the teacher at all stages, for it is the sheer fun of manipulating and "getting the feel of" a new medium

*please turn to page 51*



He's the image of his father . . .

# FAITH IN ART

## must religious art be traditional?

IN 382 A.D., Pope Damasus commissioned Jerome, foremost scholar of the day, to prepare an authoritative version of the New and the Old Testaments. In this way the Latin Bible became the Bible of the western world and artists began illustrating its stories.

In the catacombs of Rome, the early Christians had left painted and carved replicas of personalities and scenes attendant upon their history, and many of these served other artists of the time as reference material of an authentic nature. Artists have long felt an inexplicable need to depict stories from the Bible. Doubtless these stories will continue to serve art well, as long as man feels a need to represent his emotions in respect to religion.

It has been such emotion which has inspired a great deal of the art of the past. It has stood the test of time by its ability to communicate its messages to the greatest number of people, and it attained the highest degree of technical proficiency yet encountered in the production of art, but in this very proficiency lay a stumbling block for those artists who came after it, and those who sought to imitate rather than to create.

After Titian, Botticelli, El Greco, Raphael and others, came a host of imitators, who seemed to have lost inspiration in the miracles they depicted, and to have replaced it with the miracles of technique alone. The many themes offered by the bible were painted in various ways, but the spiritual impetus had given way to the artist's desire to tell dramatic stories and point a moral.

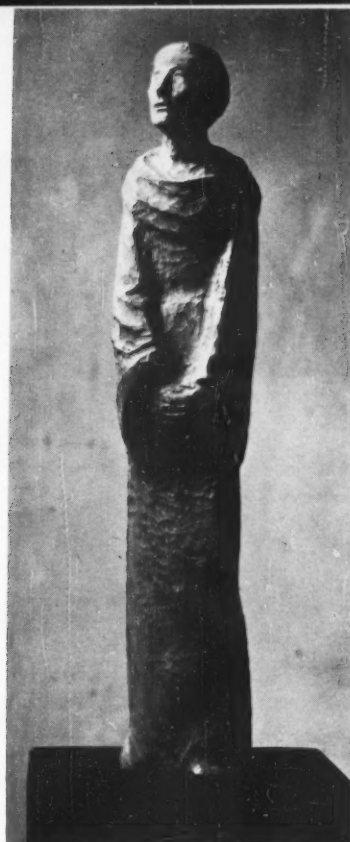
It was this preachment, by way of painting, which left the painters of the 19th century less artists than they were moralists. It is not the artist's province to preach. Art should

respect morality, but it is hardly its affair to teach it—that is the province of the moralist, not the artist. It is not, nor ever has been, even in the days of the best religious painting, necessary to tag a moral to a picture, any more than to a loaf of bread.

From the works of the moralists of the 19th century there sprang the mistaken notion that religious art must follow the grandiose pattern of styles set by artists who had painted such subjects during the Middle Ages or Renaissance. This idea still prevails among many who support an academic judgment upon art's merits, and among many laymen who assume that religious art must take certain forms in order to be acceptable as such. A mere repetition of these clichés in art, established too long ago to be worthy of consideration at this time, seems to be recommended by the unthinking, as a means of avoiding, what to them seems a radical departure into unproved territory.

These dwellers in the past point out the magnificence of paintings done long ago. They do not seem to realize that Raphael's Bible, composed of fifty-four frescoes decorating the Vatican loggia in his time, (1483-1520) showed figures costumed in the ordinary clothing of his period, not in biblical costumes, and that this was a very different and advanced concept in his time. Raphael was not worried about "how" to represent biblical figures.

It is difficult at this time to make compatible the motives of the modern painter in his search for form and original means of presentation, because modern art has been suspect of a certain amount of charlatanry and playing-to-the-modern-jury, and the motives of those bodies which might be a means of reviving ecclesiastical art, that is to say, the churches themselves. The difficulties lie in the unwillingness of groups who sponsor religious art, to relinquish the idea that all good art of that kind has been accomplished in the past.



ST. FRANCIS

Domenico Facci

Contemporary sculpture in white oak.

by **TERENCE R. DUREN**

Courtesy "Sketchbook" of Kappa Pi

please turn to page 86



A pair of pliers is the only tool necessary to create interesting caged jewelry.



## CAGED JEWELRY YOU CAN MAKE

by SAM KRAMER

THOSE beautiful and unique costume jewelry pieces you have long admired in the stores of expensive shops—you can create them yourself! Just about the only tool you'll need is a pair of pliers, or even a pair of old scissors.

The most striking results are achieved via a technique known as caging. This is the process by which uncut stones, (i.e., raw, semi-precious gems) are locked inside sterling silver wire to form pendants, earrings and bracelets. The caged jewelry is then fastened to a delicate chain or earring blanks, and voila! You have smart, modern jewelry.

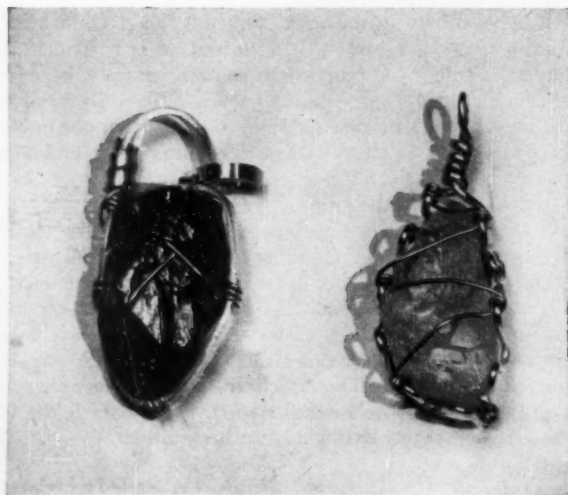
Although the use of glittering stones is most popular, caged jewelry may also be made of sea shells, interesting

bits of rock, chunks of bright glass—almost any colorful, interesting form.

Most people do not realize how simple the process is; if they did, they could secure for small change what they usually buy at a department store for several dollars. This can also prove to be a wonderful opportunity to go into business for yourself, or, if pursued as a hobby, to turn out personalized gifts for your friends. The writer speaks from experience; in a few, short years I turned my own favorite hobby into a Greenwich Village business which has become my livelihood. Those readers who would like to get started with a low cost kit for caged jewelry projects, can write to me for information and a catalog. At this time, acting on the suggestion of Design Magazine, I have prepared a Basic Kit (No. 1A) that contains a large chunk of glittering rose quartz (to make a dramatic pendant), and two smaller matching pieces for earrings. Also included is a five foot coil of malleable sterling silver wire for the caging work, another foot of heavier silver wire for framing, and the necessary pendants and catches to complete the jewelry. The price: \$5.00 complete, mailed postpaid. (I also have a double-sized kit with high quality materials for larger projects, with a pair of professional, surgical steel pliers, all for \$10.00).

Just how does this caging procedure work? It is so simple that a small child can do it in a primary school art class. It is only the degree of imaginative application that marks the difference in quality.

The working method goes like this: Take your jewel (or pebble, shell, etc.) and visualize how it will look surrounded with a criss-crossing design of sterling silver wire. You might want to make a few sketches. Then, twist the soft wire about the stone as your fancy dictates, using the pliers or similar tool. Keep circumscribing the stone, until the silver wire forms a pleasing motif, then twist the final end of the wire to form a small loop through which you can pass a chain to make a necklace. You can, of course, criss-cross several strands of wire, but the real challenge is to do the job with one continuous length. Actually, we have formed a rigid necklace in the manner above-described; for literal caging it is necessary to first form a loose frame about the



gem with heavier silver wire, and then lacing the finer size wire back and forth across the face and back of the stone. Secure it after each lacing by winding the wire about the heavier frame. All this is merely a generalized suggestion; as you progress you will invent your own methods.

One point to remember is that the unique beauty of caged jewelry lays in the uncut appearance of the stone. It can be cut, polished and so on, but if that is done you end up with just another production line piece, rather than one with character and individuality.

Because the technique is simple, no further instructions are really necessary. Remember, the only tool you'll need for your work is a pair of pliers. It might be a wise investment to buy a really good pair of the variety a jeweler or metal craftsman uses, particularly if you plan to continue with this hobby. These cost \$2.60 for the smaller, flat nosed type, and the kind with side cutters are \$3.10.

Now, let's talk about making earrings. Any stone or shell that can be drilled to make a center hole is good material for earring manufacture. Simply thread the stone's hole with silver wire and crimp a tiny loop at the bottom with your pliers to keep the stone from slipping off. Now make a loop near the top and wind the wire tightly about itself, clipping away the excess and flattening the end into the design proper. The stone is now caged. You can, if you prefer, form a basket about the stone (or stones of different colors!), letting them sparkle through the criss-crossed wire which you have woven to keep them from dropping out, but not to hide their brilliance. Either pendant is now ready to be attached to a silver earring attachment. This earring back has a small link which opens and closes with a twist of the pliers and is thus secured to the caged pendant. Once snapped shut, the earring and its dangling bauble are ready for wearing.

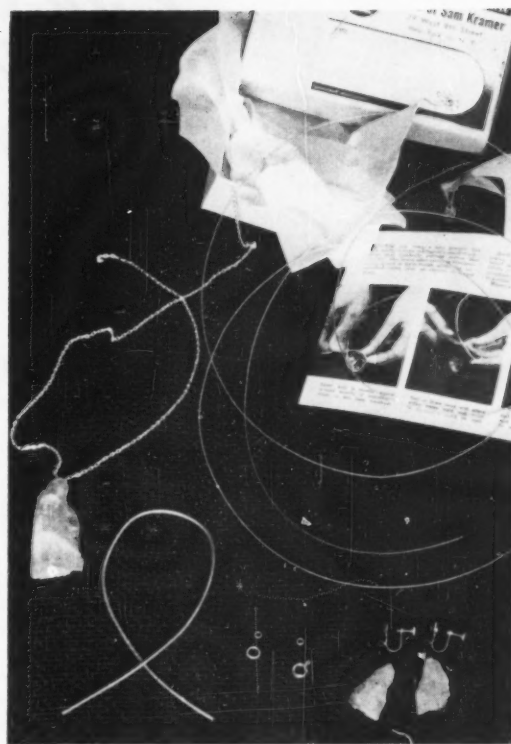
We have talked a bit about making necklaces and earrings; now let's take off a moment to discuss the selection of the raw stone which will be the heart of our efforts. Take up your stone and examine it from all sides, seeking the most interesting face. The flattest side should be the back, if possible, although there is no hard and fast rule involved. Bear in mind that a raw gem is ideal for caging, since its irregular sides provide good mooring for the wire wrappings.

When you actually have decided upon a design—or are going to let chance play a role in the creation—start criss-crossing the wire about the gem with your pliers, in the same manner you use to tie a Christmas package. Wrap one portion of wire about the other whenever they cross, to form a tight pattern. When you are satisfied, make a fair sized loop at the top to form your pendant, and the stone is ready for hanging on necklace, earring or bracelet.

If the stone rattles annoyingly in its cage, you can remedy this by crimping the wires a bit with the pliers, to form little kinks and zigzags.

And there you have it. Caged jewelry—a thoughtful and “different” project for gift giving. ▲

By writing to Mr. Kramer, readers may obtain without charge a catalog of available items which are of interest to the caged jewelry enthusiast. Contact: Sam Kramer, 29 West 8th St., New York 11, N.Y.



Interesting possibilities in caged jewelry by the author. A basic kit prepared by the author for \$5. Included are light and heavy silver wires, earring blanks, silver chain, locks and three attractive chunks of rose quartz. The caged jewelry set worn by the model below was made from these materials.

Unique necklace and earring set was made for under five dollars, would normally cost six times as much if purchased over the counter. Using the procedures described in this article, you can also substitute unusual shells, pebbles, ceramic pieces in the project.



# Christmas

## PAPERCRAFT

photo courtesy "EVERYDAY ART"



Nothing can take the place of common paper as an inexpensive creative medium. Imaginatively handled, it is capable of producing truly striking results. And the beauty of it all is that even a child can manipulate the simple tools concerned. Children have a rare ability to do creative things with bits of paper and a few wax crayons, with a pair of scissors, some cellophane and tempera paints. Above are a few examples of what you can do with decorated papers. Cardboard stock becomes swooping butterflies, gaily plumed birds and storybook cities; twisted metallic paper turns into glittering baubles on a Christmas tree. Tissue paper is snipped into exciting cutout designs, bright flags, wrappings for gifts. What else can you do with paper and paint? See the striking examples in the following section and on this issue's front cover.





# Paint and paper creations

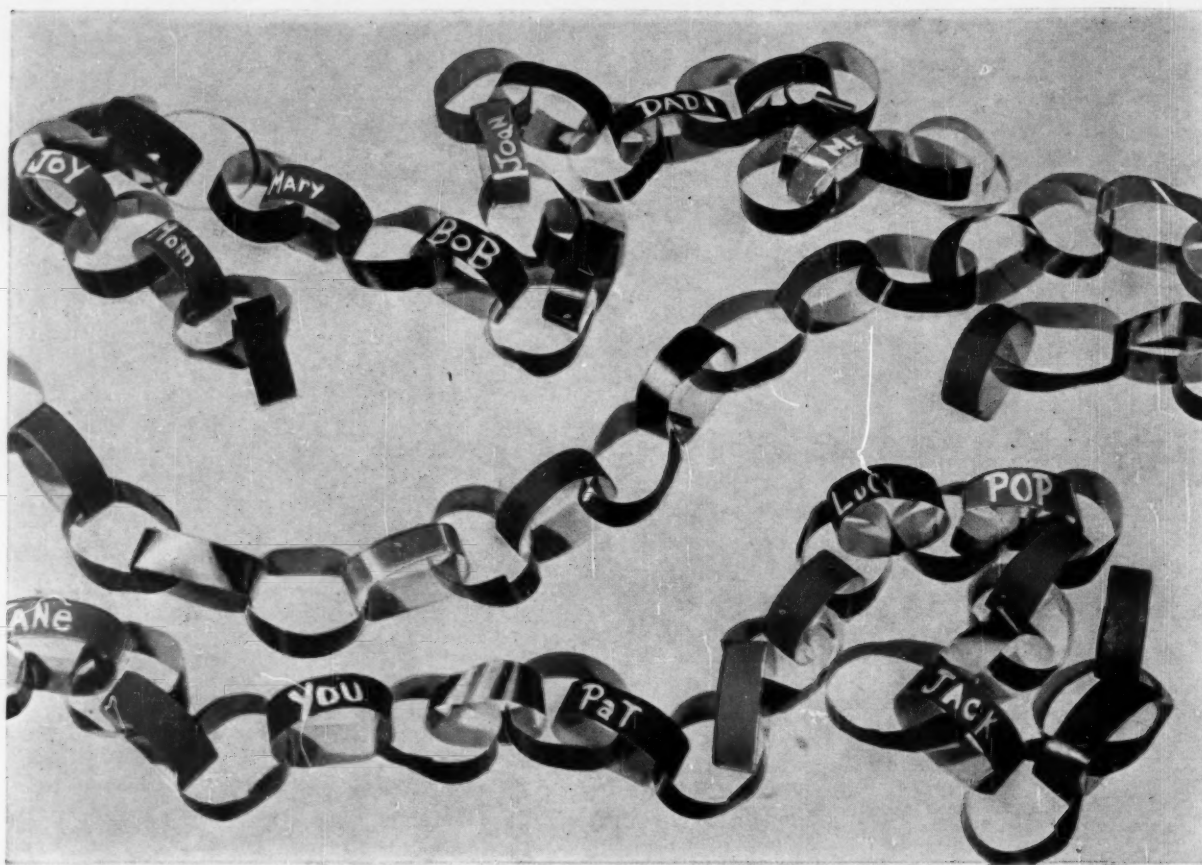
**P**APER MAGIC! Gay holiday wrappings, Christmas tree ornaments, party favors—all made with the most inexpensive of art materials.

The beautiful examples of papercraft seen on these pages and on the front cover were all done with simple tools and procedures; scissors, bright papers and cardboard, paste and flitter, and brilliant Prang Tempera colors. You can also decorate with spun glass or cotton for angel hair, bits of wire and crepe papers. While Tempera remains the ideal medium for most large areas, it is advisable to use versatile Dek-All paints when working over metallic paper.

Scoring of heavier cardboards is best done with a dull knife, and when paste or glue is impractical, substitute cellophane tape.

These wonderfully gay projects come just in time for the holiday season and you can adapt them to your favorite decorative schemes. Children will delight in creating their own gifts and in making exhibition grouping for the school showcase. In past years we have had many reports of readers showing their school work in the windows of downtown department stores; display managers are always hungry for fresh promotional ideas with community service behind their preparation. A trip to your

COLOR PLATES COURTESY THE McCALL CORPORATION  
Illustrated projects by American Crayon Co.



Clever chains are easily made of paper strips glued together. Coloring is Dek-All paint on metal paper.

local stores will be rewarding, but it is best done early, as windows are planned well in advance.

Here are a number of exciting possibilities using paper as the medium. They are offered purely as points of departure. You will want to make your own discoveries and these ideas should be a procedural guide.

### Tempera preparation

Since Tempera is the most popular medium for young artists because of its rapidity of drying, ease of application and low cost, it should be bought in generous quantity. The Prang people make an excellent powder tempera which comes in pint cans for a little over a dollar. A pint of dry powder, when mixed with water, makes up two full quarts or more—plenty for an entire class of average size. Get several colors. If you wish to use Tempera for finger painting, pour in Prang Tempera Mixer, which comes in a 16 ounce jar for about 75c, or in full gallon size for \$5.00. Tempera can also be used for covering large areas, as in painting scenery for school plays and puppet shows. The powdered form stores excellently and is always ready for mixing.

### Using Tempera for various projects

**Watercolor:** just add water to Powder Tempera, mixing slowly to consistency desired. Extending

White can be added to increase the volume. Regular Tempera White lightens the colors for tints. The more water added, the more transparent the color. Adheres to glass, metal, wood, cardboard, paper and almost any other clean surface.

**Oil Painting:** Mix two tablespoons of powder tempera with turpentine to form thick paste. Then add three tablespoons of varnish, stirring until smooth. More tempera creates a matte finish and varnish adds more gloss. When dry this becomes a really tough, permanent finish.

**stenciling:** For dry stenciling, pounce your tempera mixture lightly through the cut-out stencil with a soft cloth. Wet stenciling is done with a brush or by spraying the thinned-down mixture with a spray gun.

**Block printing:** an inexpensive ink is prepared by combining one part varnish to three parts powder tempera. Mix on a glass with a palette knife. The mixture will be tacky after being rolled a few times with a brayer and is then ready to be rolled onto the printing block.

**Enameling:** use a mixture of powder tempera and shellac, lacquer or varnish, stirred to desired hue and consistency. This is a very economical substitute for enamel paint.

**Wood staining:** By adding a little linseed oil or turpentine to powder tempera, you will create

a good wood stain. Mixed with gloss oil it becomes a waterproof lacquer. Use it to protect furniture and stain woodwork projects.

**Finger painting:** Add powder tempera to Prang Tempera Mixer or paste, to desired consistency. An alternative: cook a half cup of cornstarch and a quart of water until clear, then add the powder tempera colors, which you have previously diluted with more water. Stores well and goes a long way.

These then are the ways to prepare your temperas for decorating the various projects.

### Metallic papers

Most stores stock these in a wide variety of colors and weights. A few of the most popular are gold, rose, lavender-gold, silver, copper, blue, green and purple. They can be cut out into stars, snowflakes and geometric shapes, then fastened to Christmas trees with bits of soft wire, gold cord or bobby pins. Because of its slippery finish,

metal paper is best painted on with Dek-All, a special preparation with many decorative uses. The forms are cut out with scissors, cutting from two sheets of metal paper placed back to back, so that each coated side can then be glued together, face out. By whisking on a thin coat of transparent glue or shellac, you not only harden the shape for greater permanency, but also make it ready for a sprinkling of flitter, that concoction of tiny, glass beads which sparkles under the lights of the tree. Flitter comes in glass tubes, priced between fifteen and twenty-five cents.

### Paper chains

Interlocked links of paper chains shown in the illustration are made of colored or metallic paper strips about  $\frac{3}{4}$ " wide by 7" long. Each link is joined to the next with cellophane tape. If decoration and names are to be added, paint them on first. If painting on color paper, use tempera paint; if on metallic paper use Dek-All.

*please turn to page 84*

CARDBOARD CITY has metallic paper windows, is gayly decorated with tempera paints.







plates courtesy "This Formica World" and McCall Corp.

## YOU CAN MAKE THIS PLAYROOM COME TRUE

**C**HILDREN need a place of their own—an easy-going, childproof kind of place where spilled paint comes off linoleum or asphalt tiled floors with the whisk of a rag, where worktables have Formica tops to keep them free of stains and gouges. Costly? You can make it come true for surprisingly little, if you don't mind bending your back a bit and are handy with household tools. Haven't got room enough? Fix up that basement corner with plywood walls, or clear out an attic. You can even turn a child's bedroom into a

wonderful playtime area, with a folding partition. It's probably the wisest investment you'll ever make, if for no other reason than the freedom it gives a nerve-frayed parent. No more clearing out the living room from crayon chunks and pencil marks on the walls—your home becomes your kingdom again!

The studio-playroom shown above has been created by a bit of home carpentry, a couple of gallons of happy-hued paint and the youngsters themselves! Let your junior-sized



Picasso decorate the walls with his own brand of pin-up art. It's even possible to paint one section of wall with flat green paint, creating a sort of chalkboard on which he can scrawl to his heart's content. (Or, if your budget allows, mount up a green slate, child high.)

The best kind of furniture for such a playroom is, fortunately, among the least expensive. A modern chair or two that cleans with a damp rag; perhaps a few old ones you've resurrected from the attic or junk shop with fresh coatings of paint and Pennsylvania Dutch motifs. Some folding chairs with leatherette seats. The work table can be made by covering an old door with a sheet of Formica and then mounting it on a set of wrought iron legs. (These latter can be bought at hobbycraft shops, are also advertised in various homemaking and mechanics magazines.

A mop bucket becomes a handy receptacle for small toys,

an old coffee pot with its lid removed is a fine brush holder, once they've been painted. Cut hand holes in homemade plywood boxes and they will keep youngsters busy using them as trains, trunks, storage bins.

The sectional shelving shown above is inexpensive white pine, painted and then shellacked for durability and ease of cleaning.

Just about everything you see in this photo, except the chairs, was made by a home mechanic and a five year old! It's the kind of happy room that children will remember long after they've grown up, a Mecca for all the kids in the neighborhood on a rainy day.

Paint the room in bright, simple colors—it's not a boudoir, just a child's haven. Keep the furnishings in sturdy wood, wrought iron and washable fabrics. Then, step out and leave the junior set to their fun. ▲



## ADVERTISING ART METHODS

by HY FARBER

THE advertising designer has become an expert in visual communication. He must be an authority in all phases of advertising, merchandising and sales promotion. In recent years the tendency to specialize in various phases of the graphic arts increased greatly as the field of advertising expanded. The advertising designer, however, reversed the trend and not only has to be well versed in all of the graphic arts and design, but must be able to understand the problems of business, the psychological methods of reaching different kinds of audiences and the various media of communication.

Let's take a specific problem—the design of a brochure for Miller sliding doors. This is a specialized product which must be brought to the attention of the architect so that he can specify it in his drawings. In order to sell him we must understand his problems, how he selects materials for his buildings, and we must give him dimensions to aid him in including our product in his specifications.

There are two elements to be considered on this brochure's cover; first, the comfort of living acquired by using sliding doors, and second, the psychological aspect of a sliding movement. The artist accomplishes this by the judicious use of color and white space, the graduation of tone with the structural form of the sliding door superimposed to create both an effect of depth and of the sliding movement. The inside of the brochure has  $\frac{1}{4}$  size details for tracing, a convenience which helps to sell the architect on Miller doors.

Another example is Kaye-Halbert Television, an organization which was new—and had to be publicized to assure the company a permanent place on the market. Since this field is highly competitive and the television sets themselves not too distinctive visually from other sets, a new approach had to be taken. The advertisements shown here indicate

what can be achieved through a humorous approach in limited newspaper space. Kaye-Halbert's limited budget made it imperative to have each message do a big job. Each one had to have impact of design, as well as short copy. This campaign, running in daily newspapers, won the company recognition in its field.

In order to execute a design for any medium, my own approach is to analyze completely the various functions of the particular service or product. The designing artist must get down from an ivory tower to fully understand the commercial problems involved. I study the methods of distribution, the audience to whom I am talking and the desired end to be achieved.

I make a series of thumbnail sketches until the various elements crystallize into a concrete, visual story. From there I enlarge upon it, make other sketches with pastel, india ink, paint or other media until I have developed a comprehensive layout to size and specification.

During this process of thinking I may collaborate with a good photographer or illustrator. Also, the designer should understand the various skills available to him, such as typography and printing. He is fortunate when he finds a copywriter or advertising person with whom he can work harmoniously.

There is no one conventional layout technique. A good designer changes his pace to suit the needs of each job. One learns techniques through persistent practice. In the past, techniques often were considered ends in themselves. However, good design involves the mental processes plus the use of techniques to achieve an end.

It is vitally important that the student of design learn, among other things, to sell good design convincingly. In order to do this he must be able to establish himself as an



At present we have a society which in its speed demands faster action in the process of moving commodities. The super markets, the large department stores and other marketing organizations are geared to larger, more rapid means of making man more comfortable. In this respect, I call "good design" a better way to communicate. ▲

[illegible]

# make this AN ENAMEL CHRISTMAS



Color Plate © DU PONT MAGAZINE, 1954

Edward Winter, the country's leading metal enamelist, is responsible for introducing the technique into American art schools some twenty years ago.

by EDWARD WINTER

THE art of enameling on metal has grown in popularity during the past twenty years, offering thousands of enthusiastic craftsmen an excitingly different medium with which to experiment. Painters, designers and ceramists have found countless uses for the brilliantly hued products of their imagination, and an eager market as well. Working with fritted colors in transparent and opaque enamels, they have turned out a varied assortment of items, from costume jewelry, ashtrays and cigarette boxes to lamp bases, table tops and murals. Enameled metalwork, properly rendered, has an unmistakably expensive quality, yet the tools and equipment are within reach of the average budget.

#### SOURCES OF SUPPLIES

Equipment and materials discussed in this article may be purchased from the following firms:

**enameling furnaces:** Hevi-Duty Furnace Co., 4210 Highland Ave., Milwaukee, Wis.; Hoskins, Inc., Lawton & Kinneson Aves., Detroit, Mich.; O. Hommel Co., Pittsburgh, Pa.; Dickinson Pottery Equipment Co., 2424 Glover Place, Los Angeles 31, Calif.

**enamels:** TAM Products, National Lead Co., 111 B'way, New York, N.Y.; Thomas C. Thompson Co., 1205 Deerfield Rd., Highland Park, Ill.

**tools and metals:** William Dixon, Inc., 32-42 E. Kinney St., Newark, N.J.

**jewel findings, pins, etc.:** Sam Kramer, 29 E. 8th St., New York 11, N.Y.; Metal Findings Corp., 150 W. 22nd St., New York 11, N.Y.

**protective asbestos gloves:** Des Moines Glove & Mfg. Co., Des Moines, Iowa.

Here is a medium equally appealing to the amateur and professional; youngsters at summer camps, hobbyists in home workshops and classes in occupational therapy have found enjoyment in simplified applications.

Tools for enameling on metal are quite simple. Where the professional may have a large enameling furnace, the hobbyist can do well with a small, commercial one—or even substitute a torch and bellows as his available capital may dictate. A few metal working tools, hammers, tinning shears, hard and soft solder and a hard wood or metal stake against which to pound the shape of the object will suffice for most basic work. (A hard wood tree stump makes a handy pounding table.) If your budget is modest you'll discover that it takes only a few good sales to make possible the purchase of an enameling furnace, and this will prove a wise investment for its ease of operation and pyrometric controls.

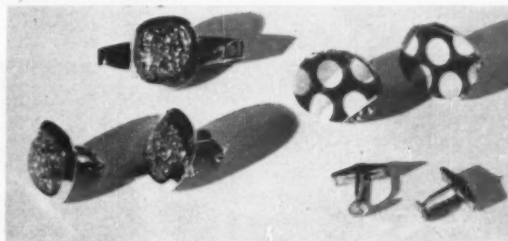
At first, you will stand almost hypnotized with the excitement of watching the enamel flow magically across the surface of the metal. But this is no haphazard "hit or miss" medium; the mark of the professional lies in his ability to control the design in the enamel, within a given space.

How old is the art of metal enameling? As old as the Pyramids—it was the Egyptian, in fact, who first thought up the *champleve* technique, by which metal is gouged out of an object and the voided space filled with enamel. And the

Chinese went a step further by inventing *cloisonne*—the use of wire to contain the various colored enamels which decorated their vases and bowls.

Enamel frits and colors we use today are skillfully produced by formulae for exact hue, stability and constant melting temperature. It is now possible to purchase an assortment of enamel colors, all within the same hard, medium or soft fusing range. Usually, the transparents come in the medium fusing category, while opaques are medium, soft or hard.

Unless you choose to work in the traditional *champleve* or *cloisonne* technique, it is not necessary to use such tools as the spreader, pointer or leveler. Today, enamelists favor the adaptation of *sgraffito*, stenciling and freehand painting styles, which allow free reign of the artist's imagination and have a more spontaneous feeling.

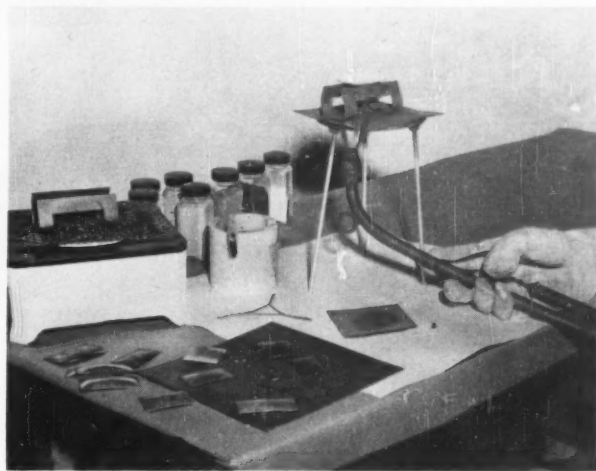
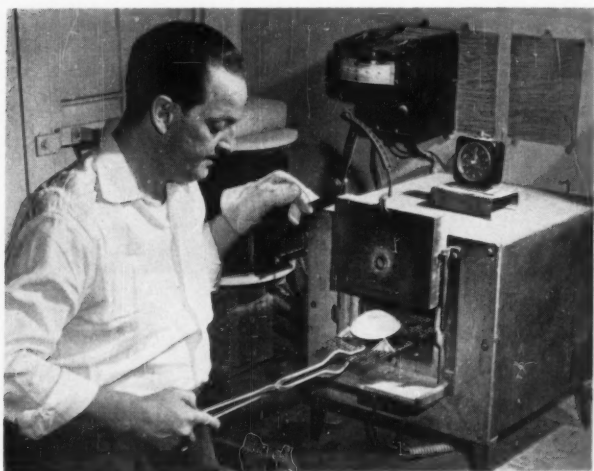


Attractive cuff links make beautiful Christmas gifts.

Enameling is one medium which reflects the training of the doer, and it is not difficult to tell at once whether the work was done by one experienced in painting, jewelcraft, mural painting or applied design. In working, you place the most emphasis on this factor of honest design, regardless of the size of the project, which may extend from a simple brooch to an industrial mural. The student of enameling should understand his material fully, experimenting to learn its range and limitations. A skilled piece embodies achievement in many fields—ceramics, metalcraft, painting and designing.

The best metals for enameling are copper, silver and aluminum, for they possess that wonderful quality of taking a polished lustre, emphasizing the play of light and reflection to a fine degree. When you use transparent enamels, the

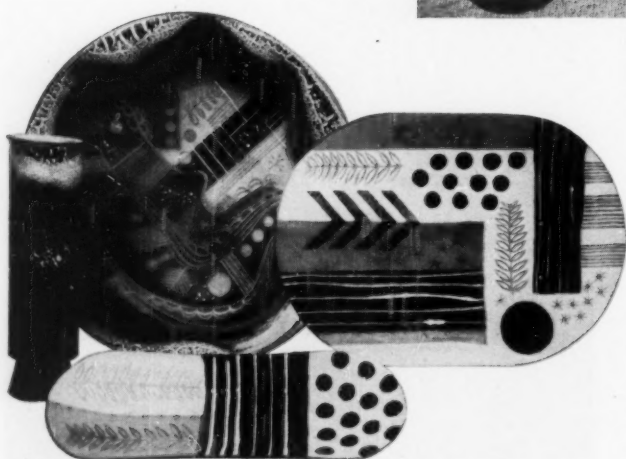
Small enameling kilns are available at prices ranging from \$5.00 in the new hobbycraft kits now on the market, to about \$100 for a more professional model. It is also possible to do the job simply by firing with gas torch and foot bellows.







A WIDE variety of beautifully enameled gifts, created by the author for sale at exclusive shops. Shown are smoking sets, bowls, candy dishes, a lamp and several serving trays. The cigarette boxes, lighter and lamp are stock items onto which the enameled plaques have been attached.



## SHAPING ASH TRAYS AND BOWLS

1. First step in making a hand hammered, square ashtray. A small (2" diameter) stake is used to hammer the copper square into the round, sunken impression previously made on a wooden log. By turning the blank with the finger while striking it with the stake, the edges will rise evenly in a few minutes. When satisfactory, it is ready to be planished over a larger stake for more exact form.

2. Hand hammered round, square or free form bowls make unique shapes. A planishing hammer makes distinctive marks which will show through the transparent enamel. The iron stake forms the object has been secured in a vise so that heavy hammering may be done without difficulty.

3. A square ash tray is placed on a steel plate and its base indented with a round hammer. This gives the piece a flat surface on which to rest. If a ring foot is desired, eliminate this hammering procedure; instead, simply solder the metal ring to the square ash tray body with hard silver solder. (Silver solder is necessary for a firm joining during the enamel firing at a temperature of 1500°.)

sheen and hammer marks of any metal surface will show up luminously through the enamel coating. No other medium can equal its depth and luminosity. The above-mentioned three metals are so malleable and ductile that they can be beaten into shapes and curves to create anything from long, shallow ashtrays to deep, graceful bowls and vases. One simply uses the proper hammers and irons to shape the object.

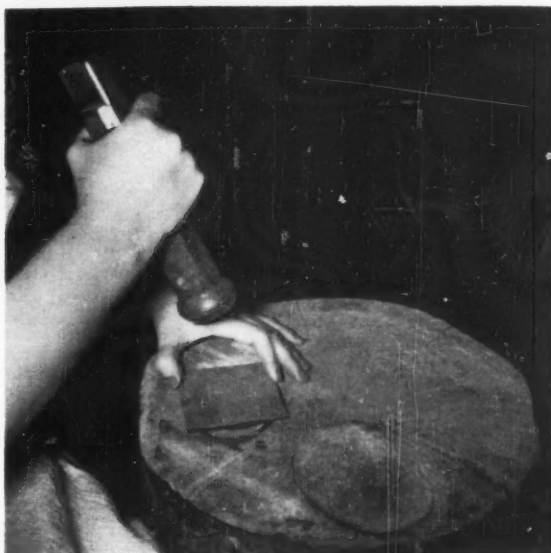
If your school is fortunate enough to own metal spinning lathes, the student can spin his own circular disks over wooden chucks and then enamel them at his leisure. Spinning produces plain, smooth surfaces that may later be hammered, etched or incised prior to applying the enamel and firing it.

Enameling on metal is an ideal medium with which to create personalized gifts for holiday purposes. When you give a hand made gift you give something of yourself to the fortunate recipient. ▲

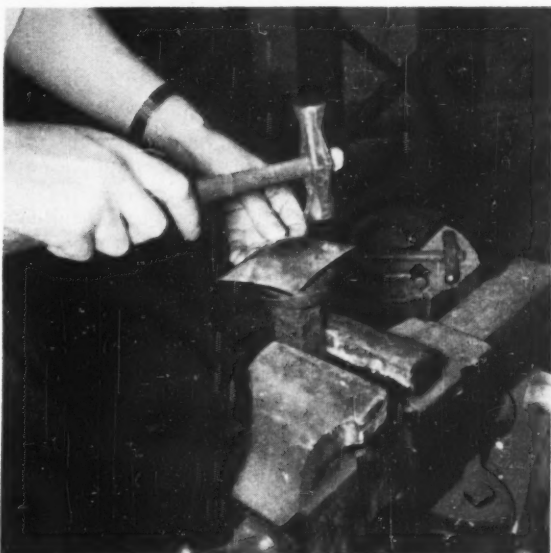
The Winters' home is well decorated with enameled creations. Here, Mrs. Winter sets a table with dishes, bowls and drinking tumblers made of aluminum in their workshop.



1.



2.



3.





# RETOUCHING TIPS

## with the red sable watercolor brush

by MARTIN HANISH

Adapted from the booklet: "Illustration, Retouching, Lettering with The Red Sable Water Color Brush," copyright 1954 by the Delta Brush Manufacturing Corp.

Copies of this special publication may be had without charge, on request, by writing to the above company at: 119 Bleecker St., N. Y. 12, N. Y.

RETOUCHING makes formidable demands on the artist's abilities as a meticulous craftsman. It is, first and foremost, a craft, and as such requires diligent application for its mastery.

Speaking as a "Retoucher," it would be difficult to say off-hand, which was more important to him among his tools . . . his airbrush, or his set of red sable brushes. Whereas the airbrush has a special and, to a large degree limited use, the same cannot be said of the "Red Sable Brush," which can cover practically all his needs.

The top craftsmen I have known and met in this field, their ability to adapt and improvise notwithstanding, always

avoid "making do" with "any old brush," having found through painful and costly experience, that *the best available is always* cheaper in cost and patience. Of course, no brush, with all its wonderful features and long-life expectancy can compete with sloppy care and careless use, so . . . a few do's and don'ts, and a caution or two, should not go amiss, at this point.

### India Inks

Brushes used in India ink should not only be thoroughly washed immediately after use with a mild soap, but whenever possible, soaked in a mild solution of Boric Acid, by suspending brush hair-deep in the solution for a period of from 15 to 20 minutes, after which a clear-water rinse and the water shaken from it (in a whipping fashion), to restore taper.

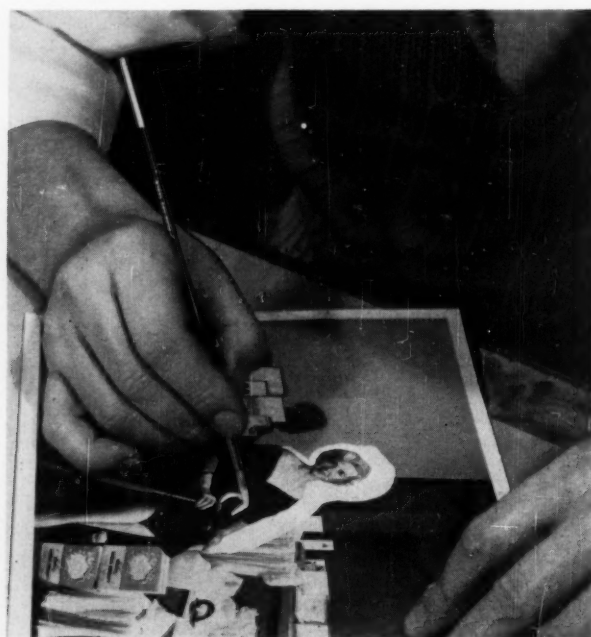
### Anyline Dies

The aforesaid applies equally when brushes have been used in Anyline Dies. The tenacious clinging qualities of the die can be the cause of many a headache by bleeding into the flow of newly applied color. There will be constant concern over such eventualities, unless one is strict in ob-

*please turn to page 84*



Drybrush technique



Silhouettes and Outlines





Early American tankard by Gerrit Onkelbag, a New York silversmith, dated 1691.

# HAND-WROUGHT SILVER CUPS

by MARGARET E. WHITE

SILVER of sophisticated design was produced in the Near East more than 4,000 years before Christ. Like gold, it was considered a worthy medium for libation and drinking cups or for objects of personal adornment. Through the ages the fashioning of silver objects for secular and religious use has been in the hands of skilled craftsmen who delighted in the whiteness and sheen of the metal, or in the effect of light and shade achieved with the slightest modeling.

The intrinsic value of silver has always been its greatest attraction. Though the metal has been put to varied uses,

that of coinage has remained universal through the ages. In times of war and financial stress plate has been converted into money. When there was a shortage of material from which silver plate could be wrought, coins were melted down. The Colonial American craftsman obtained his raw material in the form of foreign coins brought to him by his customers, there being no deposits of silver ore in the Colonies.

An understanding of the techniques of silversmithing helps toward an appreciation of the many possibilities in design, form, and use of the metal. A knowledge of the social customs prevailing at the time a given piece was made helps also.

Drinking vessels were among the earliest objects fashioned of silver and gold. The beaker with straight, tapering sides was used in ancient Egypt and Greece.

The beaker and its successor, the tankard, were popular

from the collection of the NEWARK MUSEUM  
courtesy "THE MUSEUM"



The "milkmaid" or wager cup was used at marriages in Germany and England about 1565. It was a traditional wedding gift, actually two cups in one.

The caudle cup held a popular drink of the 17th Century England. The design on this example has been hammered out from inside the cup with a repousse technique. Since very thin silver was used, the cup was first filled with pitch which, when hardened, protected the walls during the purchasing of the design outside. Then the pitch was melted and removed, so that the inside hammering could be done.



in northern beer-drinking countries where the common form of beaker was shaped from a section of ox horn. Sometimes the horn cup was mounted in silver. Our term beaker derives from the German and is closely akin to Danish, Scandinavian and old English words, denoting a wide-mouthed vessel. In Holland the handleless beaker of silver had long been established for domestic use before it became the accepted form of communion cup in Protestant Churches, after the Reformation. We find the beaker equally popular among the Dutch of New York and New Jersey.

Another early form of drinking vessel was the tall stemmed wine cup. This was much favored on the Continent before its introduction into England where it was known by the Norman-French name of hanap. The richly decorated standing cup was used by the master of a household or, in larger size, was passed among guests at a feast. Silver produced in Germany during the Renaissance period consisted mainly of these drinking vessels on which goldsmiths of Augsburg and Nuremberg lavished their originality and skill.

A special form of standing cup was the *Jungfrauenbecher*, known both in Germany and France. It appeared about 1565 and was made in large numbers, especially at Nuremberg. The cup in the form of a young maiden, holding in her upraised arms a smaller cup on a swivel, was a traditional wedding gift to be used at the wedding feast. First the bridegroom drank the contents of the larger cup. He was then expected to turn the figure right side up without spilling the wine in the smaller cup and so present it to his bride. Such vessels were also known as wager cups, from the wagers said to have been made at the festivities. Charles II was a collector of silver plate and it may have been he who introduced this style of wine cup into England after the Restoration. Only three or four are known to exist there.

The goblet was also a standing wine cup, intended for individual and domestic use. In many churches, both in our own country and abroad, there are goblets presented by their former owners for use as communion cups. The chalice may be placed in the goblet group, but it was strictly reserved for religious use.

After the middle of the 17th century a two-handled cup came into general favor, replacing the goblet and tall-stemmed wine cup. This new form was bulbous, contracted toward the mouth, and admirably adapted for such hot spiced drinks as caudle and syllabub. The caudle cup was shaped from a flat piece of silver and had solid cast handles in scrolled form, often with a woman's head serving as ornament and thumb piece. This style of cup, with embossed designs in bold relief, is said to have been introduced into England from Holland. Caudle was a popular English drink consisting of thin, sweetened gruel mixed with wine or ale and spices.

The caudle cup, frequently called a porringer in England, was popular in Massachusetts. The Dutch of New York seem to have preferred a more open, two-handled bowl, like the *brandewijnkom* they had known in Holland.

By 1730 the small cup with two handles had passed out of favor. There remained the presentation cup, more impressive in size, which was designed for ceremonial occasions and for display on the sideboard. These cups, made with or without covers, were sometimes quite massive in



German beaker dated 1704. To construct it, the silversmith rolled a thin sheet of metal into a truncated cone and soldered it down the side. The base was a large silver medal which was soldered into position.

appearance. Perhaps Charles II was responsible for the English custom of the tall presentation cup with its boldly molded foot and substantial handles. Charles was the first English monarch to run horses in his own name at the races and he substituted a silver cup for the bell which up to then had been the traditional prize.

If undue emphasis seems placed here on the development of the drinking vessel let it be remembered that in early days fresh spring water was not always available. Tea, coffee, and chocolate had yet to appear on the European scene. The only liquids were broth, milk, beer, wine and spirits. Until tea and coffee came into general use in the 18th century, beer or ale was the customary drink both for breakfast and the midday dinner. In our own country, cider replaced beer to some extent because of its cheapness. Although a strong advocate of temperance, President John Adams drank his tankard of hard cider every morning as one takes breakfast coffee today.

The usual form of tankard consisted of a cylindrical,

slightly tapering body; a hinged lid with a thumb piece; and a handle. When filled, a tankard was heavy to lift. Therefore the handle was given vertical grooving, a long rat tail, or some form of applied decoration, in order that the hand might grip it more securely. The majority of English tankards were plain and solid. Dutch settlers in New York copied English styles, for the tankard was not native to Holland.

The body and base of a tankard were forged from one piece of silver, the base molding, handle and thumb piece being soldered on later. On the bottom of a tankard or a bowl one may sometimes detect a tiny indentation or "center mark." From this point the silversmith took his measurements in order to keep a uniform diameter.

The tankard illustrated at the start of this article dates from the period of 1690 to 1714, when dignity and restraint had replaced the exuberance so characteristic of the Restoration. Not only was there a demand for simplicity in furniture and silver from a public grown weary of overelaborate designs, but also the widespread demand for silver in England from 1660 to the end of the century had resulted in a scarcity of coin. In 1697 the Government passed an act fixing the standard for plate above that for silver coinage and requiring that wrought plate be hall-marked with the figure of Britannia and the lion's head erased. The word plate, as used here, is the early term for silverware. It derives from the Spanish word *plata*, meaning silver.

The greater fineness of the metal used during the period of enforced high standard made it softer and unsuited to the highly embossed designs of the earlier period. As a result, silversmiths produced more substantial pieces, extremely plain in shape and with little or no ornamentation. Decoration, when used, consisted of concave and convex fluting,

Contemporary drinking bowl and pitcher set from Denmark is simple and functional. Designed in 1947, the bowl is by O. Stahr-Nielsen, the pitcher by Kay Fisker. Both pieces were made by A. Michelson of Copenhagen.







Partners John Sayre and Thomas Richards of New York City created this mug in 1802, following the earlier design style of Paul Revere, whose beautifully restrained work has set the pattern for many modern silversmiths.

cut-card work, and cast ornaments. The period of enforced high standard ended in 1719. Hallmarks were again changed. Pieces made during these twenty-three years and bearing the mark of Britannia are now scarce.

Like the tankard, the mug was used for drinking ale or beer. The early type of mug had straight, tapering sides, and looked somewhat like a beaker with a handle added. In the 18th century there appeared the bulbous mug, a version of the bell-shaped beaker, supplied with a single or double-scroll handle. This type was commonly known as a "can."

These, then, were the early drinking cups, and during the 19th Century the silversmiths turned their talents more toward the fashioning of tea sets, trays, tableware and punch bowls. The simplicity of the drinking mugs designed by Paul Revere at the close of the 18th Century has persevered even to this day. A study of modern hand-wrought silver shows the emphasis now placed on function and simplicity of line. Ornament, applied with restraint, merely serves to enhance the beauty of the metal. ▲

#### ARTIST AND METHOD:

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The pupils fully appreciate this method of working, are happy with it and look forward to their drawing lesson as a sort of holiday when their vitality is given free rein. I do not impose any severe discipline, but leave them considerable freedom of movement in order that there shall be no restraint upon their personalities, and they can thus supply me with the raw material wherewith to help them express, in art, what they feel within themselves.

In order to obtain these results, many obstacles had to be overcome, in the form of out-of-date premises and equipment and a severe struggle against the prejudices both of higher authorities and of parents, who either combatted my methods openly or were stupidly ironical about them. There

are still too many parents who, failing to understand the value of the approach from the psychological, educational and artistic standpoints, humiliate their children by describing as "ugly scrawlings" drawings that, in class, have had full approval. Other pupils, however, have won over their parents, and these occasionally, in their spare time, join in drawing with their children.

I am often asked what the purpose of this method is, and whether it is my intention to make all my pupils artists. I reply that where one of them is more gifted than the others he may well become a professional artist, since he brings to art all that lies in his own nature. As for the others, I want to give them good taste, a capacity to arrange their future homes in an attractive manner, and an ability to understand and appreciate contemporary art. I want them, in short, to help create an atmosphere in which an artistic culture can be built up to meet present-day needs without continual recourse to our past traditions which, though glorious, belong none the less to the past. ▲

#### EDUCATOR'S PIPELINE:

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**SOMETHING NEW IN TEXTILE COLORS** was seen last issue by readers of Design Magazine who examined the back cover advertisement of American Crayon Company's just-readied *Prang Aqua Textile Colors*. What's new? These economy colors bring fabric decoration within reach of anyone. And because of the revolutionary water base, there is no muss—you can clean it off your hands with plain water! It is also odorless and brilliant in hue. Finished work is water and lightfast. Try an Introductory Kit for classroom projects; contains five 3/4 oz. jars of color and one of Toner (which permits making of countless hues) for \$2.00, complete with booklet of instructions and project suggestions. Write to: *American Crayon Co., Sandusky, Ohio.*

**POSTSCRIPT FOR "WORD WITCH-DOCTORS":** Last issue, Design published an article about those educators guilty of making simple things sound complicated. Here is another example, supplied by the late George Orwell, author of the best-selling novel "1984":

"I am going to translate a passage of good English into modern English of the worst sort. Here is a well known verse from the Bible's Ecclesiastics:

I returned and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill; but time and chance happeneth to them all.

"Here it is in modern English":

Objective consideration of contemporary phenomena compels the conclusion that success or failure in competitive activities exhibits no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must inevitably be taken into account.

—George Orwell

**TEN HIGHEST SALARY AVERAGES FOR U.S. TEACHERS:** The N.E.A. reports these states offer the highest salaries for classroom teachers. The averages: California (\$4,800); New York (\$4,650); Washington (\$4,247); Delaware (\$4,213); Maryland (\$4,187); New Jersey (\$4,170); New Mexico (\$4,059); Illinois (\$4,057); Connecticut (\$4,000); Massachusetts (\$4,000). All above states require that teachers be college trained personnel. In sharp opposition to these figures is the average "take" of a rural teacher—\$1,700 per year. But we have made progress; in 1842 the nationwide average salary for a teacher was \$60.00 a year.

**LATEST PHOTO SCALING DEVICE:** Easy to use and already tested by a number of leading art schools is the "PhotoCropper" which readies photos for editorial use in a jiffy. Three colored scales on a transparent plastic sheet allow you to crop from all sides with a flick of the finger, bringing your photo down to scale as needed. Excellent for editors, artists (who can use it for planning announcements and programs, etc.) and advertising agency personnel. Order for \$3.00 and write for full details from: *John Thibo, 550 Parkside Drive, Bay Village, Ohio.*

**NEW SAVINGS ON TAX FOR RETIRED TEACHERS:** Recently enacted by Congress is a new income tax bill which allows all teachers under 65 years of age, drawing a retirement income of \$1,600 or less to pay no tax. Those who draw \$2,200 now pay only \$36, instead of the former \$276. And if they are over 65, they pay no tax at all. Those whose retirement income is \$2,800 now pay \$144, instead of the former \$384, and if they are over 65, the tax is reduced from \$264 to only \$24.

While it was difficult to speak of advertising art as an organic entity prior to the First World War, it is true to say that in the latter part of the nineteenth century and in the beginning of the twentieth, some of the finest artists, mainly painters, turned their hand to posters, magazine and book covers. In those peaceful and harmonious years; artists were generally given a free hand in the creation of pictures for the promotion of commodities, travel and entertainment, and their work for advertising was free of limitations and stipulations. In those years in Britain the painter's mantle of the Beggarstaff Brothers fell on the shoulders of Frank Newbould, Fred Taylor and Norman Wilkinson, who painted inspired pictures of the English countryside in the service of travel publicity; graphic art in advertising at its best was represented by Frank Brangwyn, while Tom Purvis created visual attraction for industrial products and Lovat Fraser's decorative art served the arts. In Germany, Ludwig Hohlwein mastered an unequalled pictorial appeal through light and shade in brushwork for posters, while Lucien Bernhard and Gipkens were major representatives of decorative art. In France it was hard to equal, let alone surpass, the art of Toulouse-Lautrec and Steinlen in the field of publicity, but the name of Cappiello stood out among their successors in the early part of the century, and Swiss travel and industry took full advantage of Cardinaux's artistic gift in the service of advertising.

### The early masters

These early masters of advertising art achieved success by creating a pictorial style of their own. Their work stood half-way between the painter's art for art's sake and the generally accepted picture postcard style and standard of advertising which prevailed at the time. By setting this higher standard they not only rendered a service to those who commissioned them, but to advertising art as a whole.

This first cycle came to a close through the First World War. It left everything in pieces and, in a disorganized world, organization became an end in itself. Advertising was no exception, and the organizers overruled the artists. The painter's harmonious impressions and reflections were replaced by abstractions; the ornamental Victorian and *art nouveau* type faces were displayed by the functional Sans Serif; decorative compositions yielded to factual photography, and the Bauhaus School, with its philosophy founded on functional presentation, displaced the artist's spontaneity. As science replaced art, advertising developed into an organized and co-ordinated function, sacrificing to a large extent the human element.

### Enter, the second cycle

By now we can clearly see the first cycle in historical perspective; the second, however, is no longer topical, but it is still too close for final assessment. Its basic philosophy was initiated between 1925 and 1930 by the Bauhaus School in Germany. Its underlying principle was functionalism; it was founded on and indeed grew out of the basic elements of modern architecture, and its outstanding exponent in Germany was Walter Gropius. It is not far-fetched to assume that A. M. Cassandre, the

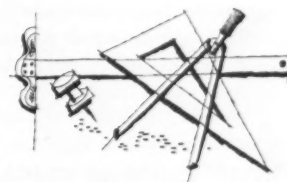
embodiment of the same spirit in advertising art in France, was as much influenced by the theories and actions of Le Corbusier, the Swiss architect, as by the prevailing trends of the pictorial arts of the Paris School. The exponent of this trend in Britain was E. McKnight Kauffer, the American.

Professor H. K. Frenzel, the astute editor of *Gebrauchsgraphik*, summed up the position of international advertising art in his introduction of the 10th anniversary issue of January 1933. He commented on the emergence in the past ten years of innumerable theories of advertising and of new prophets whose high-sounding phrases had almost deafened them to their calling. The genuine, honest meaning of their business was to assist in the making of money. While in those ten years propaganda had undoubtedly made great progress in the realm of organization, the means of expressions were in a state of the worst possible depression. It was high time that more attention was paid to the creations of the theorists, and less to what they preached. For it was only the creative imagination which gave pleasure and inspiration to mankind, and it was almost always the pictorial element which led to the success or failure of every item of publicity.

### And now, the present

The second cycle of advertising art, with its functional visual projection, ran its course through the Second World War, but there were already signs in Britain that the factual and methodical approach struck no real chord. Where it was necessary to rouse the emotions—for instance, in connection with war-time appeals—the more subjective style of graphic or pictorial expression was called into play, as typified by Fougasse's classic series dealing with *Careless Talk* and so on, Lewitt-Him's colorful *Shank's Pony* and *Vegetabull*, and by the war service posters in the United States. After ten years of austerity the reaction set in, and people revolted against drabness. They desired beauty and color, which are more inherent in the art of the painter, the decorative artist and the color photographer than in the more regimental presentation of advertising.

Functional advertising art pure and simple, the second cycle, has come to an end. A careful comparison between the first, second and this, the third volume of *Graphis Annual*, will reveal the major trend of a gradual turning away from the functional, the abstract and the constructed to the more pictorial, graphic and decorative—a trend which is apparent in almost all countries, irrespective of the advertising medium. In turn, a detailed analysis of the present volume clearly shows that the third cycle of twentieth century advertising art is well under way. ▲





The Lansden Theater—born on a scrap pile.

WHAT can you do with an old Victorian washstand? This writer saved one from the clutches of the junkman just a few hours before he made his rounds in our home town of Pochatoula, Louisiana. As it turned out, this happy accident has brought many hours of pleasure to the children in our elementary school. They now know it as the "Lansden Theater," named after the somewhat astonished donor who had thought of consigning it to the scrap pile.

It was an odd piece of furniture, rather ugly in the rococo manner of that now-forgotten era, but of excellent walnut. A bit of shopwork removed the casement which had held the mirror, and this unusual "picture frame" has since become the stage for our Lansden Players, a group of ragamuffin puppets which too were fashioned from scraps of odds and ends. The entire venture cost us little more than fresh paint and elbow grease.

The children themselves helped sand down the wood, paint and shellac it, hammer it into position, and add the drapes. Marie and Nelda, two talented high school sophomores, planned and wrote the playlets which have since been performed to an enthusiastic audience of neighborhood mop-pets, usually during visits of our portable theater to the

from scrap pile to

## PUPPET THEATER

a victorian wash stand turns into  
a source of delight for small fry

local school. Our teachers, art supervisors and visiting parents also seem to get a kick out of it.

If you're a teacher on a small budget (and who isn't?) you'll find an adventure in scouting up old antique rejects that can be made into similar puppet theaters. Like us, you'll meet problems in fashioning a satisfactory puppet stage, but these very problems are invaluable projects for art-minded youngsters.

When we had struggled with the unwieldy, decorative monster and finally wrestled it into the school's art room, we tried to sand away the non-descript black paint which had been its coat for almost seventy years, but met with little success. Finally, a high school student offered to take it home and use paint remover on it. For his fierce labors we rewarded him with two dollars, the costliest item on our entire budget!

The curtains were made of gold colored cotton cloth for another dollar. We then made rods which are removable for stringing on other curtains as needed, and these fit into wooden grooves in the back of the stage frame. We can now change our curtains for variety and to meet the different needs of either hand puppets or marionettes.

The frame is held in upright position with wooden foot-braces, secured with screws to the "backstage" and floor. The entire theater is light enough to be portable. As a final touch, we added a pair of pressed paper pumpkin heads on the pedestal, at either side of the proscenium; these are a reasonable substitute for the traditional masks of Comedy and Tragedy, though it takes a bit of paint to revamp the expression on a pumpkin face! Incidentally, we occasionally put these masks on sticks and pop them up unexpectedly during a performance. These little "strange interludes" invariably make the small fry gasp with delight.

Our props are simple, usually no more than paper and cardboard cut-outs, a flower pot or two, and perhaps a backdrop of paper with a hand-painted scene by the students.

by JULIE CHOPIN CUSACHS

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which must precede its use as a means of expressing an idea. Playing with a brush and color, and making random shapes are the necessary preliminary to using shapes to say something. The expression of an idea may grow unconsciously from this manipulative stage, and form the basis of further development. However crude the first genuine creative effort may be, it is the only basis on which the child can grow artistically, and no constructive teaching can be attempted until the genuine nature of the child's efforts is revealed. Each medium creates form of expression, each material brings out certain powers by giving the emotional feeling a tangible form—peculiar to the material. It is the teacher who must help to find the medium which will bring release.

A child may find in a certain mood and stage of development that a yielding material like clay will respond easily. Another child may be more sensitive to the feeling of using a large brush and brilliant colors. These experiences often produce differing results from different personalities. One child may be responsive to color and show little sense of form or coherence in idea. Another may show a feeling for rhythmic line and little color response. The teacher will have to recognize these differing responses in each child and give suggestions accordingly. The child who is responsive to color, but has little sense of form and unity of design will need guidance toward an experience which will help to create more feeling for rhythm. The teacher's suggestions might encourage the child to find a central theme for a picture which would help to unify the idea and develop more coherent design. The child who has a crude sense of color will be helped by the teacher suggesting a more limited range of color from which to work. Subtlety of color will be encouraged if the teacher suggests that mixing colors is more satisfying and more fun than using a wide range of pure colors.

#### A GUIDE FOR CRITICISM

A child is very sensitive material in the teacher's hands—uncannily quick to respond to every suggestion. In every child's work there are qualities which are genuinely artistic, and very often qualities which are the reverse. The preservation and development of the finest qualities will often depend on the teacher's recognition of their value. A word of praise or criticism, a small suggestion here or there, may be all that is necessary to guide the child, but the teacher must know where to place the emphasis. Most children at the adolescent stage need this guidance and criticism, and it is through such judgments based on a real understanding of art that the child will develop in artistic ability and outlook. At the same time the teacher must be prepared to accept the child's personal approach.

Perhaps the most difficult problem for the teacher who has inevitably developed an adult approach to art is the acceptance of the young child's symbolic approach. Young children do not intend to be representational in their work. It does not occur to them that painting can be merely descriptive or representational. They are not at first concerned with recording factual appearance, but with expressing in symbolic form an emotional idea. This idea is expressed in the form of subconscious imagery, and not in the form of things actually seen.

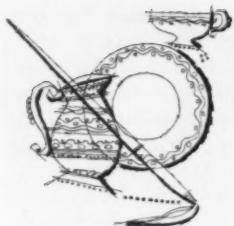
The purely symbolic stage in children's drawing seems similar to the art of primitive peoples and both appear to show (the child unconsciously and the primitive perhaps

more consciously) that their art is detached from the idea of recording the appearance of things seen, and is more concerned with emotional feeling. The child evolves through his drawings a language which is understood and accepted by all children, and which is an art form common to all children in all parts of the world. The adult can only stand aside and learn to accept the language, and if necessary, help the child to find the basic symbols which seem universal in their significance and must be the jumping-off stage for any later development. It is true that these symbols are controlled by physical factors as well as by emotional feeling. The child's limited powers of manipulation force a simplification of statement—just as the child's speech is controlled by a limited vocabulary. Again this obvious fact will help the teacher in suggesting experiences to the children. Control of materials and facility in using them must keep pace with the child's emotional and artistic development. A medium which presents technical difficulties, and therefore restricts the expression of the child's idea, will cause conflict and hamper the child creatively.

The easier the manipulative control of materials, the more fluently the child will work. The use of large brushes and bright colors provides an illustration of easily handled materials which would stimulate the child's approach. Clay, which is yielding, or potato, which is easily cut for block-printing, may be equally stimulating to certain children at a given stage.

If the child could remain at the stage of expressing his ideas in symbolic form, drawing from his subconscious imagery, the problem of the teacher would be simple. Children soon begin to observe and to adjust themselves to the environment in which they live. Intense observation of the things they see begin to influence their interpretation of ideas—ideas which have previously been entirely conceived in terms of what is known and felt. "The young child draws what he knows rather than what he sees." Observation leads to an enrichment which gradually reveals qualities that show how much the child is observing—not only the actual appearance of things around him, but also the art of his time. The child surrounded by pictures in the Western style inevitably begins to try to express form in depth and to use perspective, although earlier work has relied on linear pattern and flat decorative arrangements of shapes. It would probably not occur to the maturing child to use light and shade or perspective if the art of his time was dependent on linear pattern. A study of the history of art shows that art is never static. Few artists can remain uninfluenced by the art of their period. It is the inevitable point from which they shape their own personal style, and the child's development is very similar. The child's work can never stand still and must inevitably change.

Unfortunately the child is surrounded in everyday life with so much that is badly designed and lacking in taste, and with pictures which are poor in conception and technique, that these must affect the child's work. Few children from big industrial towns or rural schools have opportunities to see the best in contemporary art or the art of the past, and the child's judgments begin to be inevitably influenced by what he sees round him. It is at the stage when the child is becoming keenly observant and susceptible to influences, good and bad, that the teacher's guidance is most necessary. Unless the good qualities in the child's work are recognized and developed, and unless the child begins to develop a critical and independent attitude to his own work and the work he sees round him, one of the most valuable aims of art education will be lost. ▲



# KERAMIC STUDIO

a department for the ceramist and china painter

edited by JESSIE B. ATTWOOD

HERE is a special column for china painters, old and new. In the past several years this craftsman's field has won thousands of devotees, not only in America, but throughout the entire world. Since this is your column, feel free to send in contributions, suggestions and inquiries. We will try to help you with your problems, either in the column itself, or by personal reply.

Progressive teachers in this fine craft begin their students by working at once. The designs are simple ones, often conventional, for the idea is to encourage a student to turn out creditable pieces from the outset. Then, when the rudiments of the technique have been mastered, the student creates more experimental designs and motifs, traditional or contemporary, as one's inclination dictates. Do not be misled into thinking of china decorating as a task suitable only for "little old ladies"; our modern museums are filled with beautiful examples by modern-thinking artists, and there is a wonderful market for imaginatively designed china.

A teacher learns something new from every student! Those who paint and design mechanically are capable of turning out only the sort of sterile pieces we find in cheap crockery shops and in Five & Tens. Choose an instructor by seeing the work done by this individual first. If it is of the type that suits your own standards, and if the professional is one who guides you rather than moves your hand for you, then you have found the right one.

As a teacher, this writer suggests that the newcomer work first on ordinary, white glazed tiles or blank plates. These are not expensive. Do flat work first; the application of paints to rounded objects requires an experienced hand.

Here's what it takes . . .

SUPPLIES for the neophyte? Here are some basics: 6" x 6" glazed white tiles. Mineral colors for overglazing; these are known as china paints. Enamels and lustres, gold and silver colors. We will probably decide to use combinations of these on early attempts, just to learn

how each type handles. For the newcomer, the dry, powdered colors in glass tubes are preferable to the ready-mixes. They are more economical and require less exact handling. A basic palette of mineral colors would probably include:

<i>Ivory Yellow</i>	<i>Banding Blue</i>
<i>Albert Yellow</i>	<i>Brown Green</i>
<i>Yellow Brown</i>	<i>Shading Green</i>
<i>Yellow Green</i>	<i>Dark Green</i>
<i>Apple Green</i>	<i>Rose</i>
<i>Blood Red</i>	<i>Violet of Gold</i>
<i>Ruby</i>	<i>Hair Brown</i>
<i>Russian Green</i>	<i>Black</i>

There are several makes of color on the market today; we do not recommend any specific one or ones as they are usually of similar quality, depending largely on the price you wish to pay. There is no White china paint; we use the surface of the china showing through for this.

Keep your colors in a metal box with a good cover. If you are buying this from an art dealer, get the type which has an interior palette of ground glass, measuring at least 10" x 12". Smaller palettes need continuous cleaning to make room for new colors. The glass should be removable for purposes and for replacement if necessary. Glass is preferable to wood or other palette materials because it keeps the colors in proper condition and they are not absorbed into the surface. Leftover colors can also be easily scraped off for re-use.

Add a palette knife to your tools, for mixing, a china marking pencil and several brushes of varying sizes. We suggest square shaders in sizes 4, 6, 8 and 10; pointed shaders in sizes 3, 5, 7 and 9. Also a #1 Red Sable liner, and handles for any of the other brushes which may come in the form of quills. Brushes whose hairs are fitted into a quill, should be soaked for an hour in warm water, then fitted into an appropriate handle. Handles which are large can be sanded down to slip into the quill base. The soaked quill will contract as it dries, assuring a firm fit.

You will also want to have on hand a bottle of refined turpentine, painting medium, denatured alcohol, a plate di-

vider and plenty of clean rags. (Do not tear rags to size; cut them and thus avoid lint and threads fouling your brushes. Old muslin sheets make good rags.

That is your equipment. *Keep it clean.* Keep the working area clean too. Avoid drafts which may waft dust onto your decorated china.

When you get a bit further into china painting you will learn to *pounce*. Pouncing and tinting are methods for imparting blends of color onto large surfaces. A pounce is made by rolling a ball of surgical cotton or lamb's wool and wrapping it in a tautly stretched pad of china silk which has been washed and dried neatly. The silk squares measure about 12". The pad is lightly dipped into the color and then pounced across the china as desired. When the pads are to be cleaned, soak them in turpentine, then wash in warm water with a soft soap and set the silk out to dry again. Discard the cotton filler. The older the silk becomes, the better for your purpose. Be careful to keep it stretched out without wrinkles before using, as these would create uneven patterns when used.

## Professional pointers

SOME useful tips: Keep your brushes clean and shaped. Dry the brushes flat with the tips free from touching anything. Bent tips are deucedly hard to straighten.

To clean a brush, roll it gently back and forth against the sides of the container, with the bristles down in the cleaning fluid. Finish the job in a second container of clear cleaner. Never pound it head down on the bottom of the container.

Do not mix colors with a brush. Use the palette knife and a ground glass slab, or a clean tile.

If hairs come off the brush when painting, they can be removed from the work by very lightly pressing the china marking pencil against them and picking them free. Do not touch the work, just the offending hair. Slight marks will probably fire out.

If liquid bright gold is applied too thinly or smears, it will usually fire purple. Clean away smears with alcohol, then dry the work before continuing. If purple spots do fire up, they can be removed with a china eraser, if the area is not too large. The eraser can also help to straighten crooked lines.

Use small bits of cotton rolled on the brush handle (or on a toothpick) for cleaning up small errors on the work.

Smoothly ground colors are desirable; they speed up your work. Gritty colors are apt to chip off during firing.

Never leave your work table uncovered, if you are pausing for any length of time. A neat china painter is a successful one.

See you again, next issue. ▲

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio



Among the earliest European porcelains was this Meissen figurine, made from Boettger's discovery. Circa 1738.

## BLACK MAGIC PORCELAIN

**a discredited alchemist saved his life  
with a little white porcelain vase**

by RUTH BERGES

**T**HE cry was for gold. At the dawn of the 18th Century, western man had reached a high level of attainment, and everything seemed within his grasp. He hungered for knowledge after centuries of ignorance, and there were books. The great art of the Renaissance was still in flower, and there were beautiful paintings. He wanted freedom to think for himself, and the Reformation was to make this aspiration a reality. Yet, in the midst of this flowering of accomplishment, of drive and beauty, one dream was still denied him—the magic gift of transforming common earth to gold.

Alchemy was its name. To pay for all the affluence with which kings and conquerors surrounded themselves, the ideal solution seemed to lay in finally wresting this nagging secret from nature. Vast fortunes were spent in seeking the answer that was never to be found.

What has all this to do with art? Art and alchemy went hand in hand; even the richest of kings was hard pressed to purchase one fragile type of artistic achievement whose method of manufacture was unknown to the western world—the making of porcelain. For centuries the process has remained a jealous secret of the Far East. True, it can be imported, but the cost is almost prohibitive. And more important, it remains a challenge—an impenetrable barrier to limit the artistic abilities of Europe's great craftsmen. So, the few pieces which have found their way westward are rare prizes indeed.

A few single pieces did exist, but their very presence only serves to goad Europeans onward to solve their manufacture—unsuccessfully. And because this costs a great deal of money, every king and nobleman employs an alchemist to somehow make gold for him so that he may buy porcelain and also finance experimentation to discover its secret.

An inventory of the Duke of Anjou, dated 1360, shows us how long Europe has been kept guessing about the Chinese

product. It lists "a bowl made of the stone called porcelain." Another nobleman's inventory in 1455 describes among his rarest prizes: "plates of porcelain . . . several of which are broken to pieces."

Even fragments were worth more than their weight in gold. To prevent breakage, pieces were mounted in heavy precious metal. Queen Isabella succeeded in purchasing a small white porcelain bowl and she treasured it to the extent of mounting it in 22 carat solid gold weighing 344 grams.

Now and then, the alchemists (who were among Europe's earliest ceramists) almost stumbled on the secret. In 1470, for instance, Master Antonio of Venice made a soft kind of porcelain, but it was mediocre in quality, as was the work of his countryman, Leonardo Peringer, some fifty years later. We must accept this on the basis of hearsay; no examples of their work are known to exist. And in 1575 the secret was solved in Florence—only to die with the makers after they had created thirty pieces for their patrons, the Medici.

At last, in 1590, Louis Poterat of Rouen, France, created porcelain of true quality, and at almost the same time Chicanneau at St. Cloud found the answer. This was the beginning of porcelain in the western world. But the work, good as it was, could not hold a candle to the Chinese work. So the ceaseless drive goes on to beat the Eastern world at its own game. And money is needed. Alchemy seems the only answer.

It is an oddity of nature that whenever a period of enlightenment dawns for man, it is accompanied by a resurgence of incredible superstition and black magic. The exquisite art of ancient Egypt and Greece was born in the shadow of the sorcerer and wizard. The 18th Century was certainly no exception. Any man who claimed to know or be close to knowing how to transmute base metal to gold could find a ready job with some nobleman. But he had to be clever too, or he would find himself under the headsman's axe. Few alchemists died of natural causes. And few alchemists are in any sense scientists. They profess to believe in a mystery liquid, something which when added to the four "elements" of fire, water, air and earth, will produce gold. This nostrum, called "arcanum" is also supposed to be the elixir of eternal life. Small wonder every potentate is willing to risk a small fortune to possess the secret. As long as the alchemist can keep his master guessing, he is in business.

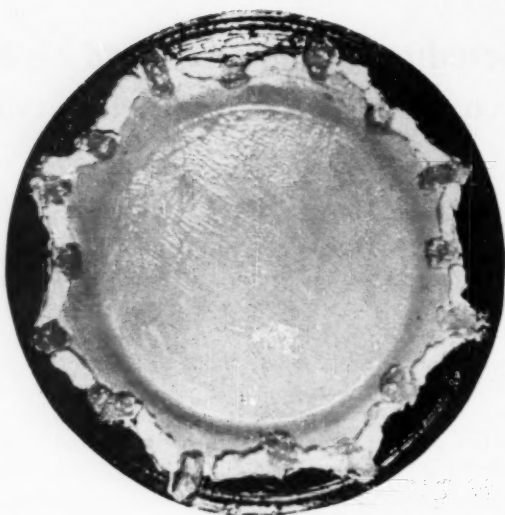
Among these shrewd fellows was a large nosed fellow named Johann Gottfried Boettger, of Saxony. Born in 1682, and apprenticed to an apothecary at a tender age, he grew up in the midst of flasks, bottles and boiling beakers.

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# PAPERPLATE ART

*Irving School Third Graders do a Project*



Sawdust & Paste Creation by Elementary Student

THE MOST direct approach to designing is one that suggests a creative movement. Band design, because its movement is one-directional and therefore easily understood, is well suited for a designing start.

Since design always should be regarded in relation to the object of which it is to be made a part—and since a useful object has much more interest appeal than one which can not be used—we had our third-graders try their imagination on the bandlike border of paper plates. To further stimulate their active participation, the designs were made three-dimensional with a mixture of sawdust (obtained from a cabinet maker) and a starch paste.

To promote independent action, we found it important that the basic function of the designing area be thoroughly understood. The basic function of a band—i.e., holding something together—had to be retained; therefore, the parts that made up the design would have to be attached to one another. Since the band was used for a framing effect, the function of “facing the center” was added to the one of attachment and even rhythm. To get a better understanding of these qualities, the children formed bands by standing in circles or squares (the shapes of our paper plates). They stood close together touching each other, then stood apart and held hands. Later, they stood apart and had other children form connections. Thus the children became living form elements and experienced the rhythm of valid design, as well as the relationship of each element in regard to the others.

Once the children started molding their designs, they were on their own. The medium, however, influenced the quality of form elements to some extent. Since forms had to be shaped in the hand and then pressed onto the paper plate, they were relatively small. This proved a worthwhile factor; if forms were too large, they tended to shrink when they dried, and broke off. The selection of several small forms, instead of a few large ones, also proved more adaptable for rhythmic arrangement.

The children loved to handle the sawdust and paste medium—roll it between their fingers, press it flat, shape it—“like working with cookie dough” they said. And when the plates were dry, painted and glazed, their bold and colorful designs differed as much from each other as did the children themselves!▲

M. K. Gerstman and Rose McMullen

paper and paint CREATIONS:

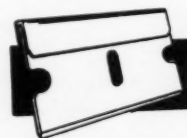
*continued from page 65*

## Paper city

Wouldn't a youngster be thrilled with a city like the one illustrated in this article? Well, he can actually build one himself! Here's the procedure: Choose a motif—churches, stores, houses. Sketch the outlines of three sides in a row on heavy cardboard, then leave a little space and draw the fourth side. Paint in details carefully while the sketch is still on the drawing board. Either paint in the doors and windows, or if a bit more skillful, cut them out and then paste in colored cellophane or metallic paper windows.

You are now ready to cut out the sides and roof. Three of the sides are merely scored with a scissors or dull knife, so they can be folded in shape and then fastened to the fourth wall. Be sure to allow about a half-inch on one side for this fastening step. Glue the walls in place, or staple. Cut the roof a little bit larger than the walls, so that when the two sections are scored, they overhang below the walls. Wings to the building are made similarly, except that the fourth wall is obviously unnecessary. Round buildings, like a water tower or silo, are made by simply rolling a tube of paper and fastening it with cellophane tape to a cardboard base. The round roof is a circle of paper with a pie-shaped wedge cut out to make the circle close. The entire city may either be mounted on a board as an exhibition piece or table decoration, or each building can be hung from the Christmas

*please turn to page 86*



retouching TIPS:

*continued from page 74*

serving the simple precautions mentioned above, with this difference: instead of the final Boric Acid solution, a very weak solution of Ammonia, (1-2%) for 5 to 10 minutes, and a good clear-water rinse finally before storing by hanging brush hair downward and free of contact.

Rolling the loaded brush between the thumb and forefinger, on a scrap of paper, will not only rid the brush of excessive color but will help to reestablish its tapered point.

## Fine Lines and Thick & Thin Ones

Having established a fine point, practice stroking fine lines by holding a rule in the non-brush hand and riding the brush along it keeping a constant contact between the brush ferrule and the rule edge, remembering to keep the same degree of pressure between the brush-tip and the paper. Changing the pressure when once started will alter the thickness of the line, (An effect, when under control, often desirable.)

The variety of line thicknesses, and character of line is limited only by the size of the brush and the changing of pressures between brush and paper. All of which can be amply covered by a set of different sized brushes.

## Drybrush

Means precisely what it says . . . almost. For the brush when loaded, is stroked vertically, on a piece of scrap paper until the color leaving the brush begins to show as a grainy stroke of very fine hair lines, while the brush has simultaneously taken on a flat chiseled shape.

*continued on page 85*

As most apothecaries of his day were adept fakers, he early learned the art of deception and saw to it that he gained a reputation as something of a chemist-genius. There is no evidence his medicines saved any more lives than they may have taken, but he was, at any rate, no less gifted than his fellow practitioners. And he did have the gift of publicizing himself. He succeeded too well; his boasts about knowing the alchemist's secret so interested Frederick I of Prussia that this newly crowned and poverty-ridden king reached out to snare this young genius. Boettger fled, fearful he might end up without his head. Unfortunately, he ran into the waiting arms of Augustus the Strong, extravagant King of Saxony. Placed in a fine laboratory and given everything he wanted to continue his research, Boettger lived a life of silken peril. When the king's demands became too insistent, Boettger fled under cover of night. He didn't run fast enough and was hauled back, threatened with death if he didn't reveal his alchemistic secret in writing. So the young confidence man wrote an audaciously brash treatise filled with pseudo-technical gibberish. The King, tempering his sullen anger with the salve of financial necessity, put him back to work to make gold. But he eventually wound up in prison at Meissen, waiting for the headsman's axe, and he would have kept the appointment if fate hadn't intervened.

In September of 1707, a brilliant nobleman, one Ehrenfried von Tschirnhaus who had an active interest in science and in making porcelain in particular, interested the King of Saxony in developing a manufactory right in Meissen, so that it would no longer be necessary to import porcelain at high cost. True, experimentation would have to be done, but this was more concrete than the pipedreams on which the King had already expended huge sums with Boettger. So, Tschirnhaus was given permission to start a research laboratory and Boettger was placed on probation to assist him. Knowing it was his neck if he failed in a second field of endeavor, Boettger plunged into his work with energy, if not enthusiasm. In a year, following Tschirnhaus' death, he succeeded in producing a beautiful, reddish brown stoneware. And a few months later he produced his first unglazed porcelain. Now his position was secure enough for him to openly admit to the King that he could not create gold, but he *could* offer "a good white porcelain together with the finest glaze . . . if not surpassing, then at least the equal of the East Indian." King Augustus was highly pleased with the product and turned over to him the same Albrechtburg Fortress in Meissen in which Boettger had been imprisoned, to be converted into Europe's great Royal Saxon Porcelain Works.

Boettger continued to experiment, his eye now on surpassing the beauty of Chinese porcelain. When the clay shrank too much, during firing in the kiln, he thought of adding kaolin, a white powder then used on wigs. It did the trick and another great step had been taken. Boettger was never able to equal the exquisite coloring and painting done by the Eastern world, but his white porcelain was extraordinarily fine. Boettger, first name in European porcelain died, not of the axe or noose which he had eluded for so many years, but of drinking to excess. Yet his secrets did not die. Too many workmen had seen the processes to keep it exclusive. At his death, aged only thirty-seven, dozens of rival factories sprang up throughout Europe.

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Controlled stroking over a chosen area will eventually change the hair-line strokes to an overall fine spatter effect, due to the limited flow of color and the catch of the paper's grain.

A very fine cross-hatch effect can be had by this method also.

A three-dimensional effect can be achieved in many ways, depending upon the proficiency of the craftsman and the particular problem at hand. Knowing how to do it with the red sable brush alone is of inestimable value, for, complete dependence upon the air-brush for the melding of tones is a serious limitation and will eventually prove embarrassing.

By brushing in a middle tone, flat and as free of brush strokes as possible, we can then proceed to lay in the graduated tones, going towards black, and conversely, towards white, falling short of both extremes, by leaving the crisp, pure white for the final highlights, and the rich black for the very necessary contrasting snap and accent, as in the case of "hard and shiny" forms such as machine parts.

Of course a knowledge of the graphic principles of secondary reflections and cast shadows is invaluable.

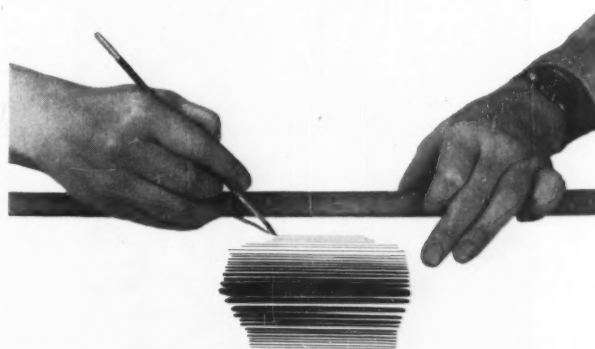
These principles will apply in varying degrees to complexity of form, color and textural surfaces and the effect light will have upon them.

#### Silhouetting

This means the outlining of a shape, an object or a form, with either white or black paint, by separating it from its contiguous background.

To silhouette edges (the extreme limits) of say: Hair and Fur, with their "lost and found" feel . . . hard round objects with "soft" turns, and long running slow curves like "figure eights" with hair-fine crossings and closures may look like fun, until one runs up against a knowing and properly critical art director . . . ! Here is where the value of a good brush cannot be overestimated.

In short, there can be no substitute for experience in the graphic arts, just as nothing can take the place of a good brush. . . . for a job that only the brush can do. ▲



Technique for Ruling Lines

Until the Church has again approached the subject with something of that daring which prompted it to venture commissions, which were new and revolutionary in their time to the artists of that day, very little more will be done in present day church art than is being done.

The trivial and banal still find their way into churches in the Midwest. An example is the number of timid copies of Holman Hunt's "Light of the World," painted in 1852. Unfortunately, the popularity of this work is based upon its prettiness and little else. This work reached a new low in its period, a period replete with lows in art, yet it is repeated again and again, possibly with the best of intentions toward establishment of a tradition, but in effect, with little concern for the decorative needs of a church building, or for the purpose of including a work of art with inspirational qualities in the building plans.

Taste and refinement cannot be found among the mass-produced plaster casts and lithographs sold by "religious goods" companies. They can be found only in the individual expressions of experienced artists. While the multiple-production objects might suffice in lieu of anything better, no such limitation is the case in America. We have many talented artists who would create valid art if they were not being ignored and neglected by those who might use their talents to the advantage of religious culture.

Until more of the clergy and their congregations find it expedient to add some knowledge of fine art of the present to their accomplishments in educational fields, America will hardly be a place in which the "real" in art will find its way back into religion again. It is not to be thought that the artists of the present do not have the ability to accomplish the marvels of the past in painting, sculpture, tapestry weaving, architecture and metal work, if they choose to do so. It is merely that they are seldom given the opportunity to show they have not lost the knowledge of past masters, but have simply gained a new awareness and approach which is no less sincere. ▲



DECISION

Josephine matocha, a.s.

"This is My Body . . . This is My Blood." A contemporary oil on an ageless theme, by an artist at Lady of The Lake College, San Antonio.

tree with gold cord. (Push a tiny hole through the building's roof before sealing it in place on the walls, then pass the gold cord through the hole and knot the inside end until it will not pull loose.)

### Paper tree favors

Outline on light white cardboard a variety of animal forms, abstract shapes, stars, hearts, etc. and then cut these out with a stencil knife or large scissors. The front cover of this issue shows you some of the unusual things you can hang on your Christmas tree! The birds' tails are made of whisk broom straws (or you can use cellophane drinking straws!) and feathers from an old hat. Each motif is cut out twice, and then the plumes or straws are sandwiched in between the sections. Pleated tissue paper has been glued between the sections which make up the heart and this creates a lovely crinoline border effect. The party snappers are simply a lump of sugar wrapped in tissue or metallic paper. Each sheet is about 5"x7" before wrapping. The ends are twisted a few times, then fringed with scissors. Each end is closed with gold or silver cord. One end can be used to hang the ornament to the tree. Painting the tissue paper motifs is done with temperas and the metal paper requires Dek-All paints. ▲

Boettger indeed found the miracle he had sought. Not in gold, which was unattainable, but in creating fine porcelain against every odd. He was no ceramist; he had only the primitive kilns of his own invention; there was no precedent from which to draw even the smallest clues; he worked in an age when chemistry was intermixed with superstition. The alchemist who had cost his King millions of dollars in seeking a non-existent elixir, left a priceless art form as payment for his debt. ▲

The puppets have become well-known in our little community. Everyone knows our clown, *Candy*, with his gaily striped, peppermint stick clothing (made from a child's pajamas). And there is *Elissa*, a tiny black and white cocker, modeled after the neighborhood pet. My seventeen year old daughter, Julie, suggested this one and we've tried to catch the pup's woeful expression, red tongue lolling out, seemingly exhausted after a day's playing with the children.

The plays? We base them mostly on everyday things—the sort of things that can happen in a sleepy little town named Ponchatoula, in the parish of Tangipahoa, Louisiana. Like the math exam which is big news and approached with trepidation by our elementary pupils. Or perhaps, just an animated swinging of *Elissa* back and forth by a third grader, while another one pipes out an appealing (if slightly off-key) version of "Doggie in The Window."

We've many other puppets now; *Chick*, who can, with a change of garb, become either a second grader or a high school sophomore; or *Little Louis*, a string marionette who is the town's Fred Astaire. Most of our cloth and wood friends are called upon to play many parts—we have them divided according to size and expression. It might be unwise to take a wistful little fellow and make him into a villain, so we keep that in mind too, for the children know each puppet on sight, no matter how they are dressed. All in all, we have a wonderful time with the Lansden Theatre Group, which, but for a happy accident, might have never been. ▲



# YOU AND THE STAGE

by

**SIMON LISSIM**

I would like to present this article from two points of view. First as a creative artist, ever in search of new expression. Secondly as a teacher wishing to convey his knowledge, his understanding, his love for this art, to those attracted by the theatre and stage arts, and—since you are reading this article—to you.

But first let's clarify certain questions that arise. Too often the two entirely different pursuits are considered as one; that of stage design (primarily the subject treated here) and stage craft. Both are important; each needs the other; neither can exist without the other. But so it is throughout the field of decorative arts: you have the designer and he who executes; the one with talent, understanding and inspiration and the other with the necessary



THE KING

"Love for Three Oranges"



skill, technical knowledge, the ability to realize what another creates. Stage craft is for this reason a craft, not an art. There have been many excellent craftsmen in this field across the years, but the names of Burnacini, the Bibiena, Piranesi, Berain and in the 20th century, Craig and Appia and Bakst, the designers, are those we remember first.

Although very few of Appia's and Craig's designs were realized, few artists have had such an impact on stage design. This is why I feel that stage design and stage craft are as far apart as creative writing and the printing of a book, and that they should be taught separately. For an art major or a young artist, stage design, in my opinion, should be a required course, stage craft, an elective one. So let's start by analyzing the very complicated art of stage design.

Here the personality of the artist must remain intact and at the same time comply with many human factors: the producer, the director, the actors, and those who will execute the costumes and settings, the stage technicians. The designer as one of this team must also compromise for the good of the whole. He must also take into account the physical factors: the stage, its size and its equipment, its lighting possibilities, the type of play, whether it will go on the road or remain in the theatre, the budget allowance for the settings and costumes. With all this in mind, being subject to so many uncertainties, one sees just how freely the designer can do what he wants! The only analogy between this art and the art of easel painting is that in both, to survive, the artist must have a strong personality, an intelligent outlook, a love for his art and withal, a reputation in his field.

Don't forget that stage design consists of two units: the setting itself and the costumes. Since they form one picture, I believe they should be designed by one artist. Good designers should be able to do both. To become

please turn page

equipped to be a stage designer, you must first master your drawing, perspective, painting, have a highly developed color sense and a love and first hand knowledge of the theatre.

So you are given a play to work on. You read the play. Is it a play in a specified period, country, time of year? Who are the characters? Is there an inner meaning that you can translate into images, symbols, show in subtle details? Is there a need for a frame or a general architectural form into which your settings will fit? If the author is alive, try to speak to him. If he is not alive, study his work, his other plays, his contemporaries, the life in his time. Feel things as the play's creator has felt them.

By now you can make the plans. You have all the measurements, all information about the stage itself, how many sets, how to use some of the units in several scenes, how to simplify some to accelerate changes; what may be done to make others more rich if elegance is needed. Perhaps you can use a basic architectural form to remain throughout, with smaller changing units for the shorter scenes. Or if the stage is a revolving one, you can plan your design so that each part serves for a scene.

When I design scenery, I start by making little sketches about  $3\frac{1}{2}'' \times 2''$ , sometimes as many as fifty for each act. Then I eliminate all but a few for practical or aesthetic reasons; the surviving ones I analyze one by one. Perhaps I will combine some of them and will have at the end of this process two or three to choose from. The last one will be enlarged (I make my water colors about  $20'' \times 30''$ ) and if approved, I will sometimes make a three-dimensional model, painting each part separately in exact ratio. When covered by an acetate sheet with little squares, this will be enough for the stage craft specialists to enlarge them to the exact measurements of the real stage.

Every stage with which I have worked has presented differing problems and technical possibilities. From the "Hamlet" for the International Exhibition of 1925 in Paris to Rostand's "Aiglon" in Riga, my "Prince Igor" in Brussels or the "Belle of Haguenau" at the Opera Comique in Paris—each was a completely fresh challenge requiring a unique treatment.

Your personality also plays a very important part. After all there are dozens of settings for "Hamlet", all by prominent stage designers and all are different depending on their interpretation of the frame in which "Hamlet" is to be placed. The same is true of the costumes. One will emphasize the exactitude of the historical costume, with all its details; another will give the spirit of the period, its atmosphere, by merely suggesting the forms and choosing the colors. Both can be striking if they are in harmony with the acting, directing, and the whole presentation. In some plays there will be just a few characters, in others—large crowds; hence, the problem of space is an ever present one. The crowds may be absorbed in the scenery but the main actors must always stand out. This is why you must continually keep in mind where the actors are to

stand at all times, so that they never merge with the background.

My principle is: dark costumes on light backgrounds, and light colors in the costumes when the background is dark. Always bear in mind that the color must not only be becoming to the actor or actress, but also befitting the character. I remember an author of a many-volume novel explaining how he kept track of his characters by having an index card for each one telling exactly the status of the character up to the present. I suggest this to you, so that you may know exactly how each character is dressed at any point in the play and what the corresponding background is to be. It is more important than you think. You must do a lot of thinking to create a perfect frame for a play (sometimes a great piece of literature)—to make it live again. This is a great responsibility and those who think that it is enough to be interested and to desire to become a stage designer without study are like persons who wish to be writers before learning how to write and how to spell.

As to stage craft, real craftsmanship can not be taught without extensive practice. Learning is in the exercise of the craft itself. Whereas in stage design if you are an artist, knowing how to draw and paint, you may absorb the written texts, get the idea of how to approach your problems. Experience will teach you more than reading, but there are a few books that will be of real help to you for general background. A recommended few:

STYLES OF ORNAMENT. Alexander Speltz (Grosset & Dunlap.)

A HANDBOOK OF ORNAMENT. Franz Sales Meyer. (Wilcox & Follett. 1946.)

DRAMA, ITS COSTUME AND DECOR. James Laver. (Studio Publications. 1951.)

THE BOOK OF COSTUME. Millia Davenport. (Crown Publishers. 1948.)

For advice and useful information on stage craft:

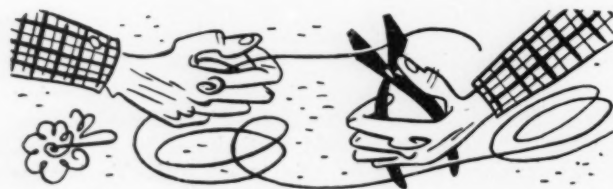
A PRIMER OF STAGECRAFT. Henning Nelms. (Dramatists Play Service. 1941.)

SCENERY DESIGN FOR THE AMATEUR STAGE. Willard S. Friederich & John H. Fraser. (Macmillan. 1950.)

STAGECRAFT AND SCENE DESIGN. Herbert Philippi. (Houghton Mifflin. 1953.)

Most of the art schools, universities and colleges today have a course or even a sequence of courses in stage design and some even in stage craft. Often I am asked by young people if there is a demand for stage designers. Of course in theory there is always a need for talented and fine stage designers.

But this does not mean that there is a lucrative career ahead. To be able to work anywhere in this field, you must belong to a union, pass their examinations and pay an initiation fee. Then you have to find the job. It is as hard as in any other profession, and as always you have the fine ones and the mediocre, the very successful ones and those who just live from one day to the next. It will depend as in everything else on many factors. But if you are determined, if you love your art and this particular field—why ask? No matter what the answer, you will still go ahead. If you can change your mind just because of my advice and warning about the difficulties then it means that your heart is not in it. And if this article helps you to find out whether or not it is, it will have fulfilled its purpose. ▲



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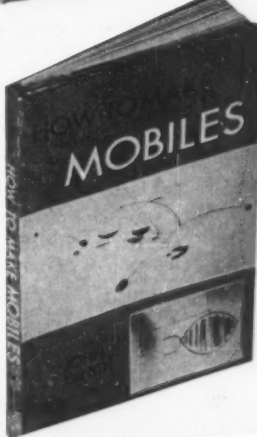
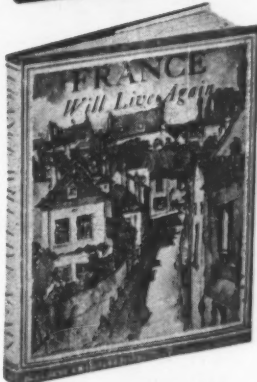
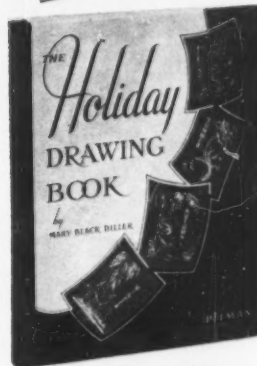
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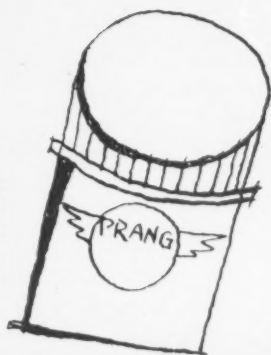
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